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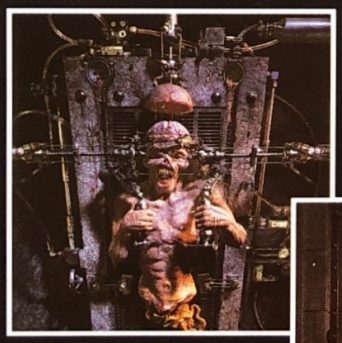

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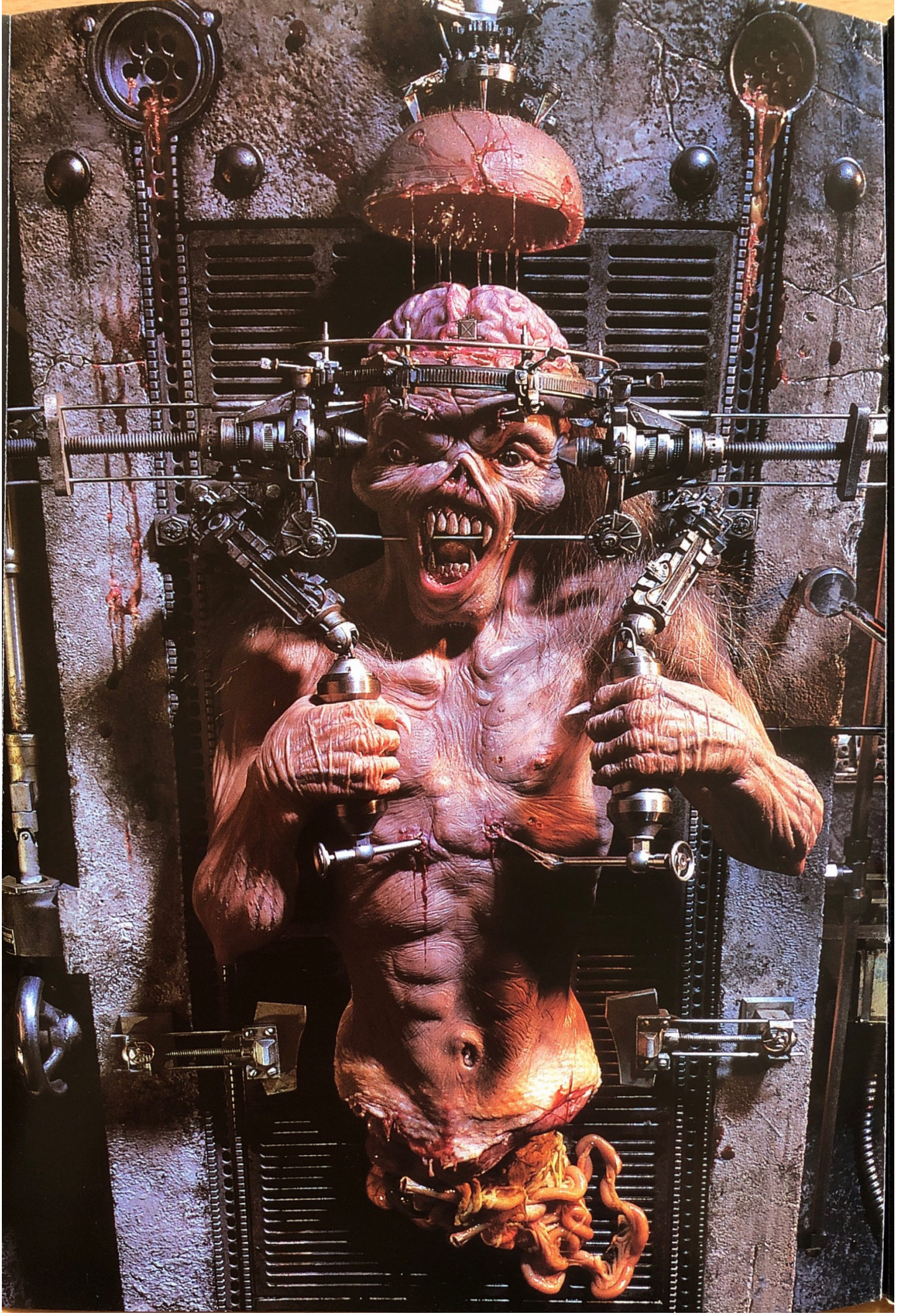

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COVER PICS: MICK HUTSON

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METAL HAMMER

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VOLUME 1

In this month's monstrous issue, we bring you our first ever CD compilation. Featuring 14 tracks by such fine artists as Silverchair, Skunk Anansie, Channel Zero, Fear Factory, Catherine Wheel and Toby Jepson, we wanna give you some heavy shit to listen to!

If you've been reading *Metal Hammer* for a while, you'll already know a lot of these bands. But just in case they're new to ya, here's some info about 'em!

SEE CENTRE PAGES FOR HMV VOUCHERS AND CUT-OUT CD SLEEVE!

CD AVAILABLE IN UK ONLY

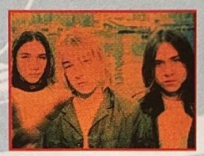
1 CATHERINE WHEEL
Receive (Mercury)

Listen to Catherine Wheel's third album, the ironically titled 'Happy Days', and you'll probably discover poundingly aggressive rock that verges on greatness and may send its makers into the superstar stratosphere.

But then Great Yarmouth's Catherine Wheel have always been able to deliver. 'Ferment', their debut album, offered two slices of excellent indie-esque rock in 'I Want To Touch You' or the shimmering 'Black Metallic' (all grandiose yet muscular gestures propelled by angst-filled vocals), quick to find favour with the burgeoning indie crowd.

Since then things have changed, and as indie and metal has melded ever closer together, so Catherine Wheel have evolved into a band able to deliver in brain-numbing capacity.

2 SILVERCHAIR
Pure Massacre (Columbia)



Silverchair are Australia's finest export since AC/DC and Foster's Lager! Gathering influences from the diverse sounds of Pearl Jam and Helmet, this group of three sixteen-year-olds recorded their debut album when only 15 years of age.

They landed a recording contract after entering a talent contest with the prize being a video clip. Once spotted on national television, Murmur Records leapt in and offered them a deal.

'Frogstomp' went straight to No. 1 in their home country and sold a staggering 70,000 copies! Since its release, the band have done a handful of gigs in the UK and Europe, and played festivals in Australia which included a support slot for Pantera.

Unfortunately, the band's live commitments have had to be worked in around the school year. But when they break free from the education system, the world will be waiting for them.

Though still gaining experience on the live circuit, their musicianship of this power trio is frighteningly impressive for a band so young. Give it another good six months or so, and Silverchair will be the band everyone wished they'd discovered!

3 TOBY AND THE WHOLE TRUTH
The Wind Blows Hard
(Cottage Industry UK)

Toby Jepson probably needs no introduction, having already fronted the hugely popular Little Angels, one of Britain's more successful hard rock acts of the early '90s before they decided to call it a day last June.

Since the band split, Jepson kept himself busy yet pretty quiet, with news only filtering through in April that he was working on a solo project and would soon be ready to announce future plans.

That work has since materialised as 'Ignorance Is Bliss', the debut album from Toby's new outfit, Toby And The Whole Truth, which offers up a storming set of rich hard rock that both draws on his Little Angels experience and opens up new and more exciting avenues.

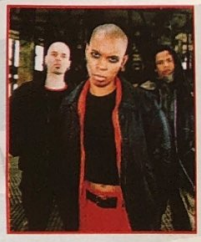
From the opening strains of 'Some People Are More Equal Than Others' to the closing bounce of the lyrically direct 'Open Your Mind', Jepson and co deliver in a manner that suggests he's left the strictly teen appeal days far behind him.

4 THE TEA PARTY
Fire In The Head (Chrysalis)

Rarely does a band come along that grasps such a broad spectrum of musical styles in both hands, manipulates them all with arresting skill and vision, and moulds them into a glorious whole that is at the same time recognisable yet also a new and unique shape.

With their two albums so far ('94's 'Splendor Solis' and this year's 'The Edges Of Twilight'), Canadian trio the Tea Party have deservedly reaped commercial success and critical acclaim (not to mention a handful of awards) for taking a blues-based power trio format and infusing it creatively with all manner of ethnic flavours. The result is a sometimes bone-crushingly intense, sometimes hypnotically sublime, but always invigorating music that exhibits shades of classic Led Zeppelin, the Doors, tie-dyed psychedelia, the rhythmic heartbeats of far away lands and so much more; from blistering electric guitar riffs and pummelling solos, to gentle acoustic passages that float on the wind. Both on record and live, the Tea Party are an uplifting experience. Dig it!

5 SKUNK ANANSIE
All In The Name Of Pity
(One Little Indian)



It's been one hell of a year for the band who started life in February 1994 as just one of the many regular bands at London's decidedly hip Splash Club, but who are currently grooving to the praise poured upon their recently released debut album, 'Paranoid & Sunburnt'.

With the extraordinary, androgynous Skin at the helm, SA signed a five-album deal with One Little Indian a mere five months after their inception. The label saw the future in the band's angry fusion of rock, funk and metal, visualised by the vocal pyrotechnics of Skin – a heavyweight soul mistress if ever there was one! – and boosted by the incendiary musical backdrop of the rest of the band.

With their debut single, 'Selling Jesus', having reached No. 45 in the chart, and their second, 'I Can Dream', No. 41, Skunk Anansie are on the up and up. And with a singer who looks like a cross between Tank Girl and Grace Jones and boasts a 'don't fuck with me' attitude, there is absolutely nothing anyone can do about it!

6 SPONGE
Plowed (Columbia)

Detroit quintet Sponge motor into contention determined to recover some of their home town's faded glory. Mixing introspection and aggression, they exhibit an overt preference for bringing together big, melodic guitar lines and a healthy amount of dirt, grit and diesel fumes.

That their debut album for CHAOS/Columbia, 'Rotting Peñata', comes across with subtle yet audible echoes of Pearl Jam is not all that surprising given the involvement of PJ producer Tim Patalan. But we are certainly not being confronted by musical plagiarists here; Sponge most definitely speak with their own musical voice and vocabulary.

Having lost much of its musical vitality in recent years, Detroit's music scene is beginning to rise again, power-steered by bands like Sponge. Listen and enjoy.

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⑦ SEND NO FLOWERS

Scars (East West)

Previously known as Agent Orange (the change was necessitated by an American band of the same name), the Bristol-based quintet go for glory with a hard-riffing, hard-driving, quality-song-based style that occasionally brings to mind, say, Stone Temple Pilots, but which never sinks into plagiarising either them or any other band.

Formed three years ago, the band kept an unusually low profile on the live circuit before showcasing for a number of labels and eventually signing to East West last November.

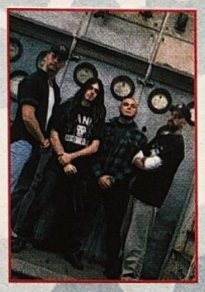
"I think it was our absence from any gigging around the country," reckons Bradbury, of what it was that interested the label sufficiently to sign them.

"It was a semi-conscious decision by the band. A lot of people seemed to think we were a really good band, so we just used all the time to write good songs and make sure we *were* a good band, rather than go out and play when maybe we weren't."

Send No Flowers' forthcoming debut 'Monotony' EP shows that their strategy has paid off handsomely. Classy, impressive and engaging, it looks set to add another name to the steadily growing list of serious new British talent.

⑧ CHANNEL ZERO

Suck My Energy (Edit) (Play It Again Sam)



Although Channel Zero have been together since 1990 and already released three albums, it wasn't until their third, 'Unsafe', released earlier this year, that the pundits finally caught sight of their eclectic, hardcore yet melodic repertoire, and heard a singer whose vocal capacity enables him to veer from teeth-grinding hardcore gruff to a more gravity-defying Chris Cornell-esque mood. And there's probably a good reason for this.

Hailing from Belgium, CZ have been somewhat stifled until now. But in 1993, the four-piece grabbed the attention of Pantera drummer Vinnie Paul, who took them to Nashville to record their second album, 'Stigmatized'. The album earned them support slots in Europe with the likes of Biohazard, Napalm Death, Pro-Pain and Obituary. Additionally, the band have also been earning themselves plaudits from the likes of Ice-T and Megadeth's Dave Mustaine.

⑨ FEAR FACTORY

Replica (Roadrunner)

With 'Demanufacture', their latest slab of extreme metal mayhem, LA's Fear Factory shake yer foundations with their brain-pounding riffing and taut, precise rhythms. Unafraid to take on anything, they channel the aggression of their home surroundings into some of the most awesome metal you'll hear today.

Fired by the razor sharp guitars of Dino Cazares and Burton C. Bell's diabolic vocal utterances, along with drummer Raymond Herrera and the unfeasibly named Christian Olde Wolbers, on 'Demanufacture' they continue to explore favoured themes of machinery and individuality.

'Demanufacture' may be a concept album, but with it Fear Factory have taken brutally extreme heavy metal and made people sit up and take notice. And that's some feat.

⑩ G//Z/R

Drive Boy Shooting (Raw Power)

The name might seem unfamiliar at present, but pinning down G//Z/R's sonically supercharged metallic barrage is the rumbling bass sound of one Geezer Butler, he of Black Sabbath and Ozzy Osbourne fame. And linking up with Geezer in the rhythm department is the cannon-shell attack of one-time Bad English and Hardline drummer (now also with Ozzy) Deen Castronovo, whose return to harder music suits his bombastic style perfectly; Brummie newcomer Pedro Howse supplies the seething six string attack. And over it all howl the demented vocals of Fear Factory mainman Burton C. Bell. G//Z/R mean serious business.

The intensity and sheer brute force thrust of the band's music belies the fact that they had merely two days to rehearse the 11 songs that make up 'Plastic Planet', G//Z/R's debut album (due out in September), which was recorded over a two-week period at a Massachusetts farm.

"Some people may find this album a lot heavier than they expected," says Geezer of his new project. "I'm writing music that I like and get off on. I get so pissed off with the way that the world is going just now, and that is expressed in the lyrics. There's a lot of aggression which I've built up over the years, and I've now found an avenue to express it."

⑪ CHOCOLATE

Open Season (Out Of Step Records)

Although Ipswich's Chocolate's two singles to date, 'Dead Skin' and 'Blue Streak', boast an undeniable punk ferocity, the B-sides of both are nothing short of stalking, corking, phatboy rap.

Chocolate's inspiration for giving birth to themselves in the first place grew from a burgeoning hatred for the safe noise of nouveau punk – targets for their frustration included Nirvana, the Lemonheads and Green Day. So the four knocked their heads together to recreate the buzz of the days of 'four dumb white boys playing two chords at 200,000 miles per hour'. And judging by the rampant crunch of the two singles, the forthcoming album, 'Hung, Gifted And Slack', promises to turn all safe punk bands into an endangered species.

⑫ H-BLOCKX

Revolution (RCA)

German five-piece H-Blockx have already made a fairly big impact on the British club scene with the release of their RCA debut single 'Move', which received favourable airplay on radio and the nation's music TV shows and is rapidly becoming a club favourite around the land.

Formed in Munster in 1991, the band were quick to impress with their strong songwriting and the fact that they were all so young.

They've been likened to a cross between Rage Against The Machine, Red Hot Chili Peppers and the Beastie Boys, and their debut album, 'Time To Move', released last October (due out in the UK in September), has already shifted an impressive 250,000 units in their home country. They've already proved themselves to be a strong favourite on the live circuit, and British fans had a chance to see their high-octane show at this year's Phoenix Festival.

Their record company call them Germany's premier kick-ass, rap-core funkmeisters, and who are we to argue.

⑬ THE WRENS

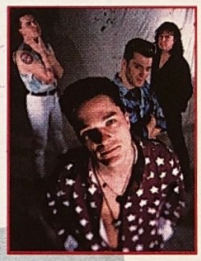
Ruth (Grass Records)

Having aroused interest with their 'Low EP', New Jersey-based quartet the Wrens consolidated that interest last year with their 'Silver' album, a 25-track magimix blend of unconventional harmonies, surreal lyrics, clever techniques and plain weirdness. Described by their press release as providing "an alternative to the mainstream whilst at the same time serving up an influential and accessible selection of classic pop songs", the Wrens serve up a diverse collection of songs that range from melodic power pop to wailing art rock, their musical style having drawn comparisons with the Pixies in more than just a few of the positive reviews that fill up their scrapbook.

The Wrens are currently putting the finishing touches to their second album for Grass Records, scheduled for an autumn release.

⑭ SMALLTOWN HEROES

Moral Judgement (E.G. Records)



They used to be known as the Troubleshooters, but that was over three years ago, and things have changed a lot for Smalltown Heroes since then.

From packing them in at the Marquee and the Mean Fiddler, notching up a few key TV appearances, and acquiring enough fans to make an impression in magazine end-of-year polls, Smalltown Heroes have now found themselves with major publishing and management deals, and this year got around to releasing their debut single, 'Moral Judgement'. An engaging slice of energetic and anthemic rock, not only did it find favour with such media establishments as MTV, VH-1 and ITV's *The Chart Show*, it was also the first ever CD-ROM single to be released, and went on to achieve Gold status.

Smalltown Heroes are currently holed up in a studio with legendary producer Chris Kimsey (Rolling Stones, Killing Joke), working on their debut album which will be released this Autumn.

IN the centre of the mag, you will find £2 money-off vouchers for the albums listed on the coupons. Take these to any HMV store, and you'll get a helluva saving!

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WALLOP!

A SHORT NOTE

PIC: MICK HUTSON

I DON'T THINK I could've had a more metal month if I had tried!!!

It kicked off with Cathedral's album launch party for the seriously monstrous 'The Carnival Bizarre', which was awash with beer and flapping flares. All hail Cathedral!

Then they played a not-so-secret gig at the Borderline which was totally awesome! If that was any indication of what's to come, batten down the hatches – earth-shattering riffs are on the way!

Next hangover was of course achieved at Donington, and what a bloody great day it was! The line-up was incredible given the short lead-up time to the event. Slayer turned the place into a war zone, Skid Row proved once again what a mighty live force they are to be reckoned with, whilst Metallica ruled! All bands put in 150 per cent, both on and off stage. Between Kory Clarke and Sebastian Bach screaming and shouting, there was no respite!

And I think that can be said of the staff of *Metal Hammer*, who had passed out somewhere in a tent by about 9pm! Not quite hailing and killing, but, hey, rock'n'roll?!

If anyone reckoned metal was on the way out, they obviously didn't cast their eyes out towards the crowd of maniacs at Donington!

The funniest thing had to be Tom Araya asking me for my pass to get on the side of the stage to see Metallica. I said to him: "What do you mean you can't get onstage? You're Tom Araya!" To which he replied, "They won't let me!" He then wandered off, trying to find a way to the 'guest' area. Shoulda gotten Kerry King to sort it out...

The next brain cell-obliterating experience was delivered at the Iron Maiden bash. Bloody 'ell, what a night *that* was! Between people getting fried in electric chairs and participating in all manner of sordid activities, it was a great way to get introduced to 'The X Factor'. Speaking of which, our notorious columnist was there causing a shitload of trouble.

So that's August done with, what's on the agenda for September?

More heavy bloody metal, I hope!

Your Ed.,

Robyn Doreian

Robyn Doreian

CHRIS KONTOS OUT OF MACHINE HEAD!

Machine Head (from left): Logan Madder, Chris Kontos, Adam Duce and Robb Flynn

MACHINE HEAD'S MANAGEMENT have confirmed that drummer Chris Kontos is no longer with the band. The statement to the *Hammer* office read: "*The last year has bought many great things for Machine Head. However, there have also been some not so great things. Continued touring wears hard on people. This can and often does magnify personal difficulties between individuals. This has been the case with Machine Head.*

"Very recently, Chris Kontos was dismissed due to irreconcilable differences between himself and the rest of the band. All four members have exerted effort to try and resolve their differences and in many instances they have. Some differences, not musical but personal, have persisted and have grown to the point where Robb, Adam, Logan and Chris cannot interact together as needed, to be a unit, to write, to record, tour, to be a team. That is why the decision was made to part ways with Chris. It is a very difficult and disappointing situation for us all, but no other solution could be reached. It is unfortunate that it has come to pass at a time when Chris is overcoming illness. Time-wise, however, Machine Head are finishing their touring schedule and need to be writing on schedule for their next record. It is a time when all members must be in sync with each other for this to occur. This was not the case, so the decision was made at a time when it had to be. The parting has been amicable but not easy. The band has a few shows to do and then the search for a new drummer will begin."

Machine Head have not decided how they will conduct this search or when a new drummer will be announced, but we'll let you know as soon as news come to hand...

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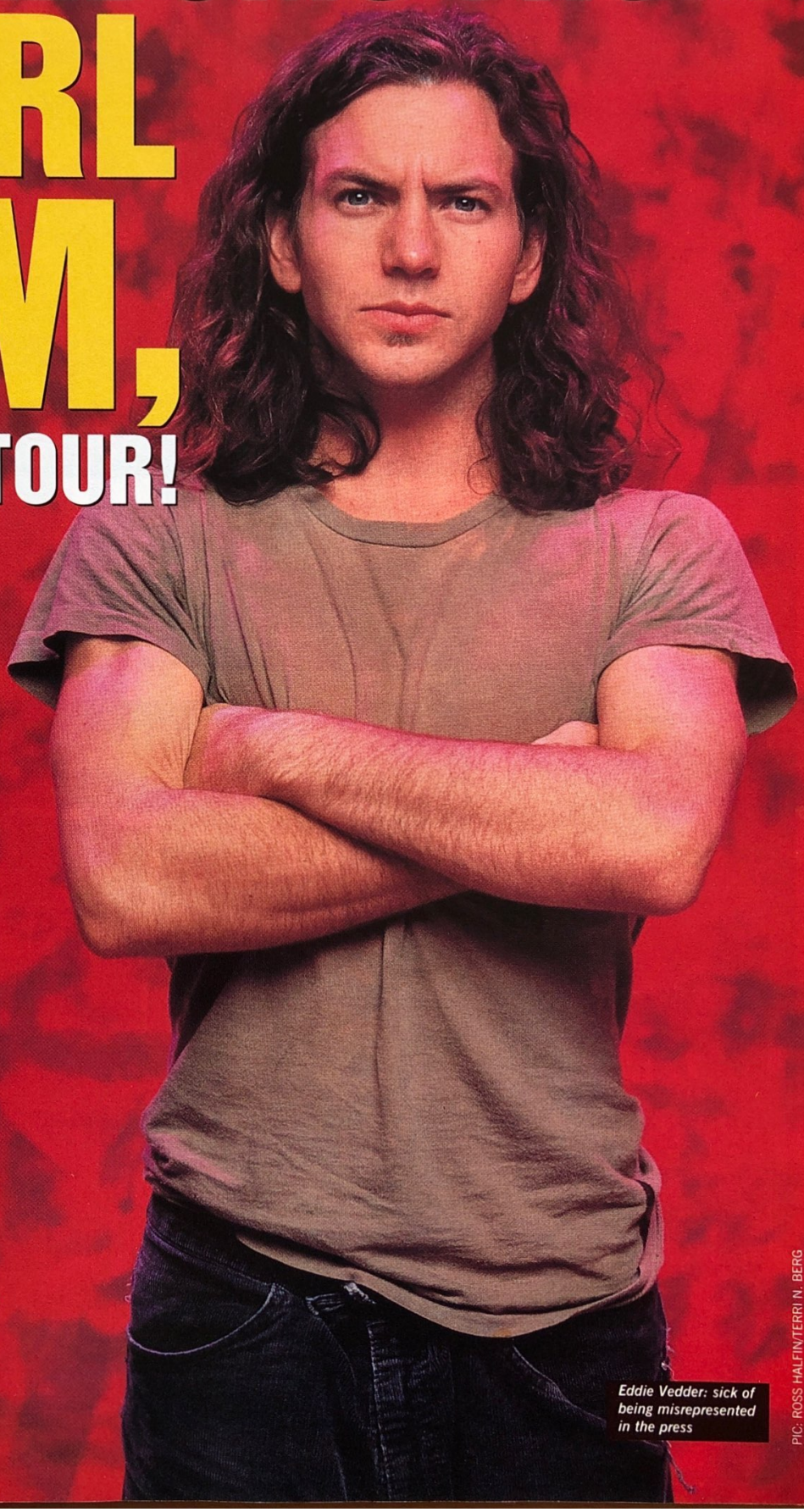
TWO ALBUMS FROM PEARL JAM, PLUS UK TOUR!



SEATTLE SUPERSTARS PEARL JAM are set to release two albums between now and the beginning of next year! The first is a live album with NEIL YOUNG (with whom they have recently been on tour), which will be released through Epic early next year. The album was recorded at this year's RDS Festival in Dublin, and will feature every track from the collaborative 'Mirror Ball' album, as well as the following Neil Young tracks: 'The Needle And The Damage Done', 'Mr. Soul', 'Cortez The Killer' and 'Rockin' In The Freeworld'.

PJ vocalist Eddie Vedder does not appear on the as yet untitled record, but Pearl Jam producer Brendan O'Brien features on keyboards.

In the meantime, Pearl Jam are believed to have completed work on their fourth album, once more with O'Brien handling production duties. No final decision has yet been made regarding the album's title or cover artwork (usually handled by bassist Jeff Ament).

Pearl Jam are expected to release the album before the year is out, but don't anticipate reading too much about it as the notoriously anti-press band have once more refused to do any press at all.

However, British fans can take solace from the fact that Pearl Jam are believed to be planning a return to this country for live dates early next year, and rumour has it that they've already put on hold five nights at London's Brixton Academy.

In the meantime, guitarist Stone Gossard is completing production on Weapon Of Choice's second album, due out on his own Loosegroove label.

Eddie Vedder: sick of being misrepresented in the press

PIC: ROSS HALFIN/TERRI N. BERG

Scanned with CamScanner

FAN CLUB DIRECTORY

AC/DC
Electric Outlaws
10 Windsor Grove
Bolton
Greater Manchester
BL1 3BR

ANTHRAX
Anthrax F.C.
P.O. Box 254
Culpisville
PA 19443
USA

APES, PIGS & SPACEMEN
P.O. Box 16
Rushden
Northants
NN10 0EY

BLACK SABBATH
P.O. Box 2058
London W1A 1HR

BON JOVI
Backstage With Bon Jovi
P.O. Box 326
Ford
NJ 08863
USA

CATHEDRAL
Cathedral's Nihilistic Coven Of The Risen Serpent
P.O. Box 178
Coventry CV1 5TG

CATHERINE WHEEL
P.O. Box 9
Lowestoft
Suffolk
NR32 3QJ

DEEP PURPLE
Deep Purple Appreciation Society
P.O. Box 254
Sheffield S6 1DF

FOO FIGHTERS
P.O. Box 19700
Seattle
WA 98109
USA

IRON MAIDEN
Iron Maiden FC
P.O. Box 10
London SW19 3TW

YNGWIE MALMSTEEN
Malmsteen's Malitia
P.O. Box 5032
Tallahasee
Fl 32301
USA

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The Ten Club
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Washington 98007
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RED HOT CHILI PEPPERS
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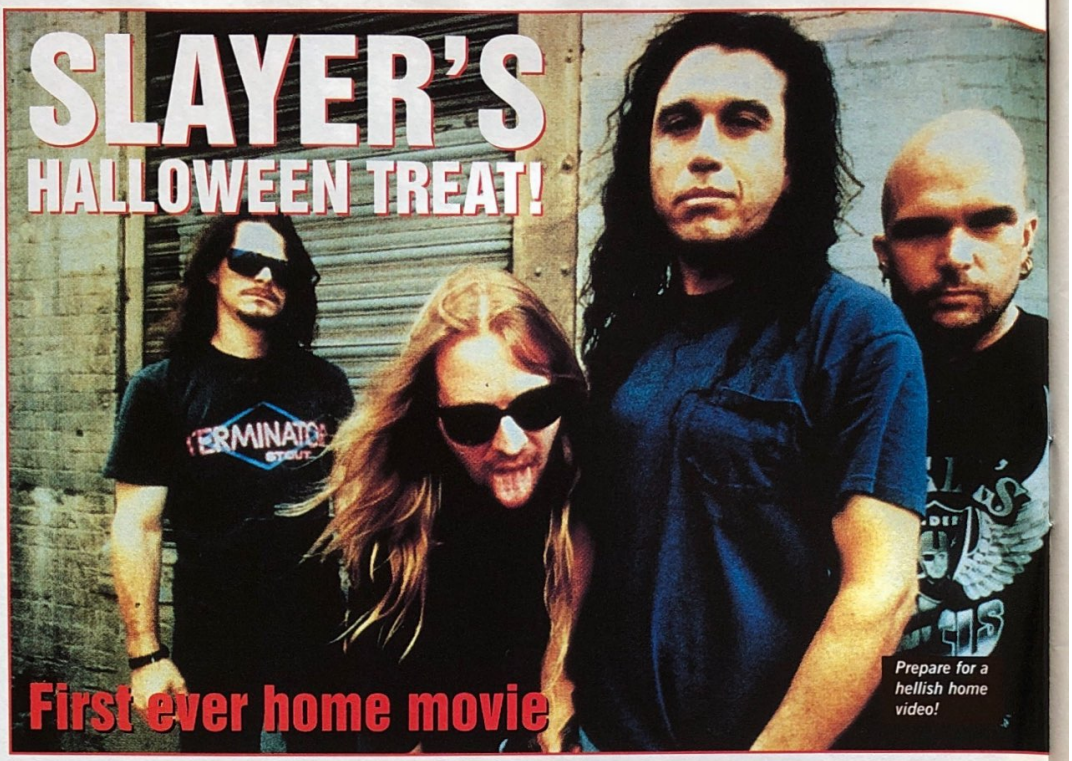
P.O. Box 368
Studio City
CA 91604
USA

SHELTER
c/o Roadrunner/Supersoul
536 Broadway
NYC
New York 10012
USA

SLAYER'S HALLOWEEN TREAT!



First ever home movie

Prepare for a hellish home video!

THRASH METALLERS SLAYER release their first ever home movie through BMG Video on October 31. 'Divine Intrusion' was recorded throughout the first leg of Slayer's US tour last March, and features a mixture of live material with never before seen backstage footage, scenes from the band's tour bus, and also the now legendary scene of the Slayer fan carving the band's logo into his arm (which has adorned some Slayer releases before now).

The full tracklisting for 'Divine Intrusion' is: 'Reign In Blood', 'Killing Fields', 'War Ensemble', 'At Dawn They Sleep', 'Divine Intervention', 'Dittohead', 'Captor Of Sin', '213', 'South Of Heaven', 'Sex, Murder, Art', 'Mandatory Suicide', 'Angel Of Death', 'Hell Awaits', 'Witching Hour' and 'Chemical Warfare'.

Slayer are currently in pre-production for a new album featuring a mixture of hardcore punk covers and new material, which is scheduled to be released early in the New Year on American Recordings.

HI, DAVE, HOW THE HELL ARE YA?

Each month we will be checking in with someone who has been far too quiet. This month we get on the blower to DAVE WYNDORF FROM MONSTER MAGNET

PIC: BARNEY RUBBLE

How are ya?
"I'm good. I'm just getting over pneumonia, which I picked up on the road from too much life! So compared to what I felt like a month ago I feel reborn."

What have you been up to prior to playing the Reading Festival?
"We went back after the last time we played the UK because our drummer's dad died. And then after that we toured Canada, which I found out is a lot bigger than I thought it would be. It's huge!

"Anyway, we fucked up Canada, did way too much stuff, got pneumonia, got over pneumonia, went on tour with COC in the States, and have pretty much been playing everywhere in the States that we can."

What are you going to do next?
"Right now we've gotten so many offers from so many places around the world that it's the first time I've had to sit down and take out a globe. So we're trying to organise exactly what we should do."

What hobbies do you pursue outside of music?
"Nothing at all. It's a pretty psychotic world of the same thing. We tour our butts off all year, so the only time we'd get time to indulge hobbies would be on the bus. We've had fireworks, guns, substance abuse and, lately, humans! We collect humans."

When was the last time you got drunk?
"It was two months ago. That's really good going for me, but then that's when I had pneumonia. It's been good because I discovered that I don't miss it as much as I thought I would."

What's the best album you've heard recently?
"I think that the Bjork album is really cool. I think that's so whacked out, it's really crazy. And there's this band called Man Or Astro Man that's really cool. I still think the Portishead record is one of the coolest to come out in a long time. It fuckin' rules, man!"

Scanned with CamScanner

CANDLEBOX NEW ALBUM

Second release from Madonna's boys

SEATTLE-BASED HARD ROCKERS CANDLEBOX, who recently played London's Splash club, release their second album, 'Lucy', through Maverick/WEA on September 25.

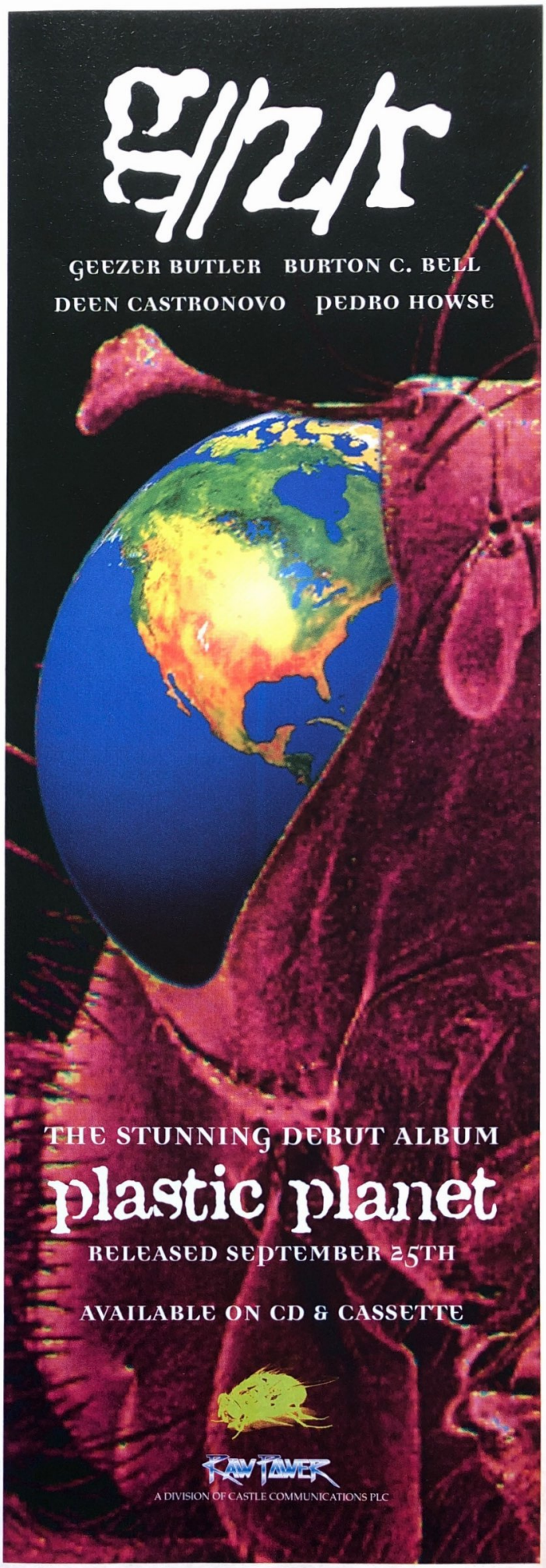
The long-awaited follow-up to the band's self-titled debut, which has gone triple Platinum in the States, has once more been produced by Kelly Gray and features the following tracklisting: 'Simple Lessons', 'Drowned', 'Lucy', 'Best Friend', 'Become', 'Understanding', 'Crooked Halo', 'Bothered', 'Butterfly', 'Amazing', 'Vulgar' and 'Butterfly' (Reprise).

Candlebox, who are signed to Madonna's Maverick label, are currently touring the States with Brit rockers Catherine Wheel in tow, and are planning a return to the UK early next year.

PIC: BARNEY RUBBLE

CLOCKING UP ANOTHER YEAR

- **PHIL TAYLOR** (ex-Motorhead) Sept 21
- **DAVID COVERDALE** (Whitesnake) Sept 22
- **MEAT LOAF** (Fat bloke) Sept 27
- **MARK FARNER** (Grand Funk Railroad) Sept 27
- **TOMMY LEE** (Motley Crue) Oct 3
- **BRIAN JOHNSON** (AC-DC) Oct 5
- **'FAST' EDDIE CLARKE** (ex-Motorhead) Oct 5
- **KEVIN CRONIN** (REO Wimpwagon) Oct 6
- **JOHN MELLENCAMP** Oct 7
- **TICO TORRES** (Bon Jovi) Oct 7
- **JOHNNY RAMONE** (Ramones) Oct 8
- **JOHN ENTWISTLE** (The Who) Oct 9
- **DAVE LEE ROTH** Oct 10
- **DAVE VANIAN** (The Damned) Oct 12
- **RICK PARFITT** (Status Quo) Oct 12
- **SAMMY HAGAR** (Van Halen) Oct 13
- **FLEA** (Chili Peppers) Oct 16
- **GARY RICHRATH** (REO Wimpwagon) Oct 18



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CARCASS DENY SPLIT!

PIC: DORALBA PICERNO

Album put back to January

CARCASS BASSIST JEFF WALKER has denied rumours that the band are on the verge of splitting up and that guitarist Bill Steer has left the band.

Rumour spread when a story appeared in a Swedish newspaper boasting comments Steer had made to a Swedish journalist at Donington this year to the effect that he was fed up with waiting for the band's new album to be released and felt that they were going nowhere musically.

Speaking from his Liverpool home, Walker denied any split, saying that there was "no gossip", and that any comments made by Steer were the result of "band blues" due to the fact that they have been left twiddling their thumbs while their record label, Columbia, stalls on releasing the band's long awaited follow-up to 'Heartwork'.

"The record will come out, but whether it's on Sony remains to be seen," commented Walker. "I'm 100 per cent happy with the LP, which has been slated for release next January."

The album was recorded at Rockfield Studios in Wales and Battery Studios in London, and was originally scheduled for a release this October.

"It's boring and irritating," says Walker of the complications surrounding the album's release. The problem seems to have arisen from personnel changes at the band's American label, Columbia, to whom they are actually signed. On top of that, the label have also dropped many of the heavy metal acts on their roster, leaving just Alice In Chains, Corrosion Of Conformity and Carcass, the latter being in the awkward position of being a British band on a major US label.

More news as we get it...

HMV VOUCHERS/INLAY CARD

We apologise for the following errors which appear in the insert:

Track 2: Chocolate – 'Open Season' is taken from the album 'Hung, Gifted And Slack' and released by Out Of Step Records, not Epitaph.

Track 6: Sponge – 'Plowed' is taken from the album 'Rotting Peñata' and released by Columbia, not London Records.

The New Release from Seventh Omen

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THERAPY?'S UK TOUR AND NEW SINGLE

Hüsker Dü cover on the way

THERAPY?, who recently appeared at the massive Monsters Of Rock show in Rio De Janeiro, Brazil, will tour the UK throughout October.

To coincide with the tour, the trio will also be releasing a new single from their Top 10 album 'Infernal Love'. 'Diane', the cover of the Hüsker Dü song featured on the album, will be released through A&M Records on October 30.

The band's UK tour will take in the following shows: London Brixton Academy October 13, Sheffield Octagon 26, Newport Centre 27, Plymouth Pavillion 28, Southampton Guildhall 29, Newcastle Mayfair 31, Manchester Apollo November 2, Birmingham Aston Villa Leisure Centre 3, and Glasgow Barrowlands 4. The band are expected to add a second London date shortly.

Andy Cairns and co. back for a full tour

TRAVELLING METAL ART EXHIBITION!

METAL HAMMER is sponsoring the **SOUND & FURY** heavy metal art exhibition. See the exhibition guide insert!

SKINNY PUPPY keyboard player **DWAYNE GOETTEL** passed away recently, the victim of an accidental heroin overdose. The band had been recording an album for American Recordings at the time.

Fellow band member cEvin Key issued the following statement: "I know Dwayne would like all to know that he finished his work with the latest Skinny Puppy album (provisionally titled 'The Process') in April 1995. It was one of his goals to reunite with producer/very close friend David Ogilvie to finish the album. He was very proud of it."

Goettel and Key had just completed work on a Download EP ('Microscopic') and album ('Furnace') with former Psychic TV mainman Genesis P Orridge. The material is set to be released through the German label Off Beat in October.

HOT AT HAMMER

BUSTIN' SPEAKERS IN THE HAMMER OFFICE

AC/DC
'Ballbreaker'

LIFE OF AGONY
'Ugly'

DOWN
'Nola'

APES PIGS & SPACEMEN
'Transfusion'

RED HOT CHILI PEPPERS
'One Hot Minute'

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PEN BANGERS

IDIOT looking for anyone willing to be my friend and make me happy. I am a stoopid teenager (18) with a sense of humour hotter than a Mexican's lunch. I dig Tankgirl, FNM, The Bee Gees, Biros, Hole, Offspring, Baggy pants and Dog Eat Dog. So there. Write to me. Meet me. P-U-LEASE!?!
Mike, 7, Sunderland Rd Villas, Heworth, Gateshead, Newcastle NE10 8HA

AM I the only 21-year-old guy whose heard more than 'Thunder Kiss 65' by White Zombie, if not, drop us a line. (P.S.-I'vegot long blond hair girls!) (P.P.S-I've been told if I had black hair, I'd look a little like the bad guy with the long hair outta 'The Crow'!)
Chris, 339 Green Lane, Botton, Lancs, BL3 2LY

I'M a bored shitless 15 year old girl in need for someone to write to. Don't care what age or sex you are. I'm into Terrorvision in a big way. I'm also into the Wildhearts, Megadeath, Skin, RHCP,Hole and most things metal. So how about it?
Louise Ahmed, 6 Reney walk, Greenhill, Lowedges, Sheffield, South. Yorks. S8 7FU

I'M Ben Crumble, severe head-banger extraordinaire. 17 yrs old and looking for M/F younger than myself. I'm into MOIST, HOLE, TOOL, HELMET, NAPALM DEATH and FUDGE TUNNEL. I own a rat and do a great Beavis and Butthead impression and I would like to meet people.
B. Crumble, 6 Elmbridge Rd., Barnwood, Gloucester, Glos

GLASGOW rocker, male, 30, into Rose Tattoo, Queen, Sweet, AC/DC, Screaming Jets, The Who, Sex Pistols, Magnum, Saxon, Accept, Riot, Spinal Tap, The Godz etc. I also love '70s Glam Rock, I seek broad-minded females. I also trade audio tapes and videos. So get writing.
John Shearer, 30 Chancellor St.,St. Partick, Glasgow, G11 5RL, Scotland

TWELVE-year-old seeks a penbanger. I'm an animal lover and I also enjoy fishing and supporting Blackburn Rovers F.C. I like the following bands: Morbid Angel, Faith no More, Metallica, Megadeath, Jimi Hendrix, Iron Maiden and Pantera. I think Anarchy rules!!! Iwant replys from M/F aged 12-15 and if you are a raver, anti-Christian or ex-sail bird/druggie, get fucking lost! Write now ... I'm worth replying to.
Neil Mullen, 4 Upper Sq., Castle Wellan, County down, N. Ireland

SEVENTEEN-year-old fed up, Irish guy into everything that rocks including Metallica, S.T.P., G n' R, Megadeath, Zeppelin, The Wildhearts, Therapy? and especially Nirvana seeks girls (any age) for gigs, letters. Photo and phone number.
David Bolger, 18 Ashtree Rd, Crumpsall, Manchester M8 6AT

SLIGHTLY mad 15-year-old death/thrash metal fan seeks female penpal 15+ who enjoys listening to Anthrax, Morbid Angel, Decide, Pantera, Machine Head, White Zombie and many more. Please send pic.
Paul Kilmurray, 21, St. Mary's road, Penketh, Warrington, Cheshire WA5 2DT

HI, I'm bored, so please write to me. I'm a 19-year-old female into FNM, NIN, COC, Seps, Pantera, Danzig, Sisters of Mercy and loads more quality bands. I'm surrounded by ravers and need to meet some new people who know what real music is all about. Photo much appreciated.
Andrea Chevis, 17, Devenish Rd., Weeke, Winchester, Hants, SO22 6EX

LONELY, wandering 17-year-old spirit who does not fit in. Seeks all like minded creatures of the night for solace and comfort. I am into REM, Soundgarden, Nirvana,Offspring and Paradise Lost. Please relieve me of my eternal darkness, and show me that I am not alone — photoif possible.
Martin Adil-Smith, 12 Milton Rd, Ickenham, Middlesex UB10 8NQ

SIXTEEN-year-old female into Machine Head, Clawfinger, Pantera, Metallica, Nirvana, Pearl Jam, Soundgarden, Horror, Gore, Death and anything that makes the normal puke. I hate Megadeath, Slayer and Iron Maiden. I luv going out and having a laugh. So get me out of my bored shitless state of mind, if you're 16+, M/F, have a photo of yourself and are interested, put pen to paper and get writing.
Jo, 189 Yardley Rd., Acocks Green, Birmingham, B37 6LZ

MALE, looking for die-hard Nirvana fans. If you like Green Day, Radiohead or Sex Pistols, drop us a line. N.B. If you like G n' R piss off. Same goes for Aerosmith and Therapy? fans. Hole fans are acceptable. Guaranteed reply.
Ags Connolly, Downings, 29 High St., Finstock, Oxon OX7 3DA

HELLO! I'm a 21-year-old male into Metallica, Megadeath, Skid Row, Maiden, Pantera, Ramones...and many more! If you are openminded, young, crazy about music, any sex, colour, from planet Earth...then write to me! It will be fun!
Ziggy,Nymøllevej, 58, Barma 9240 Nibe, Denmark

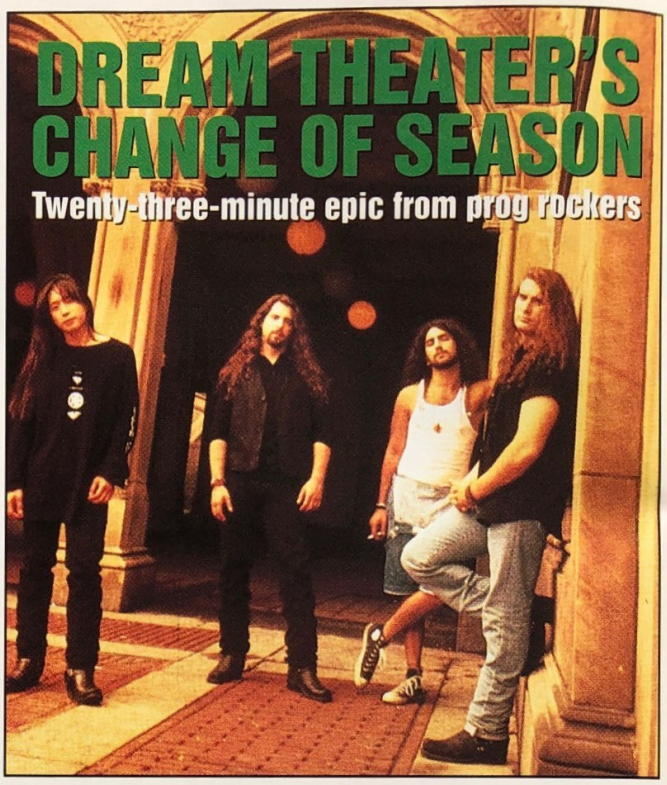
DISTURBINGLY strange, open minded 15-year-old male into Paradise Lost,Machine Head, Sepultura, Pantera, Carcass, Misery Loves Co. etc., seeks females aged 15+. Racists, homophobes, right wingers and sexists can go fuck 'emselves.
Mr Outre, 75 Carr Lane, Shipley, West Yorkshire BD18 2NJ

Untypical male rocker, 26, musician, good humoured slim, long hair non-smoker, intellegent, Philosophical but fun; enjoys quality hard rock/metal and classical. Seeks female non-feminist penpals, new friends, 22-28. Photo appreciated.
Brett Stafford, 'Kalamalka' 14, Rickmansworth Rd. Harefield, Uxbridge, Middlesex UB9 6JT

PIC: MARK WEBB

DREAM THEATER'S CHANGE OF SEASON

Twenty-three-minute epic from prog rockers



NEW YORK PROG ROCKERS DREAM THEATER have just released a mini-album, 'A Change Of Season', through East West Records.

Dream Theater fans will undoubtedly be delighted by the fact that the opening cut on 'Change...' is the much requested but never before recorded 23-minute epic title track, which the band only consented to record following a massive petition that appeared on the Internet from hard-core fans. It was been produced by David Prater.

The remaining tracks are all live cover versions, recorded at the band's legendary appearance at Ronnie Scott's club in London earlier this year. They are: 'Funeral For A Friend/Love Lies Bleeding' (Elton John), 'Perfect Strangers' (Deep Purple), 'The River/Achilles Last Stand/The Song Remains The Same' (Led Zeppelin), 'In the Flesh' (Pink Floyd), 'Carry On Wayward Son' (Kansas), 'Bohemian Rhapsody' (Queen), 'Lovin' Touchin' Squeezin'' (Journey), 'Cruise Control' (Dixie Dreggs), and 'Turn It On Again' (Genesis).

There are no current plans for a UK tour by the band.

IN A SPOT OF BOTHER!

UP TO HER EYES in it this month is (surprise, surprise) Courtney Love, who could actually make this column all her own with her daft 'pay me some attention' antics!

The scene: this year's Reading Festival (where else?). Not content with making the usual OTT spectacle of herself – of being totally whacked; of telling of how to give a guitar an erection; of ruining 'Pennyroyal Tea'; of being forcibly removed from the stage by security men – the silly cow then tries to upstage the Smashing Pumpkins by storming the audience with a flood of photographers in tow (yet another surprise) at the start of their set, and trying to lamp one on a kid in the audience.

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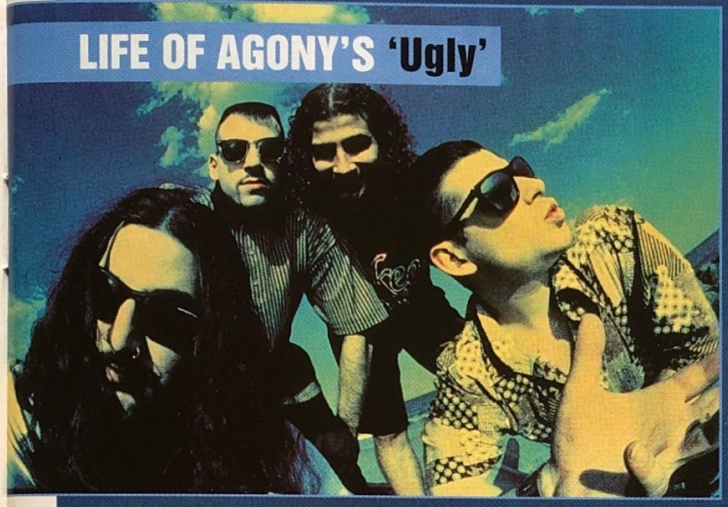
TRACK BY TRACK

LIFE OF AGONY'S 'Ugly'



'Ugly' is the title of LIFE OF AGONY's latest album. Exploring themes of insecurity and loneliness, it is a personal album with the lyrics based on actual events the band have endured. Here bassist and vocalist Alan Robert leads us through the album track-by-track.

'SEASONS': "Basically it's a song of hope; a song reaching out to make a change in a failed personal relationship."

'I REGRET': "Dealing with people can often frustrate you. There are so many things you'd love to say but can't. If you said what you wanted, you'd make a lot of enemies. Sometimes it seems worthwhile saying what you want and starting over, because if you don't, regret sticks with you."

'LOST AT 22': "Are you confident enough to trust your own decisions when you realise you can't depend one the ones around you? You become lost, hoping someone will find you and put you back on track."

'OTHER SIDE OF THE RIVER': "It's about living with the guilt that a loved one has passed away and you're still alive – why are they dead and you alive? You try to cope but your world falls apart day by day."

'LET'S PRETEND': "It's based on a dream in which you meet a deceased loved one. The dream was so real you wonder if it could be real, so in your mind you pretend."

'UGLY': Being different has its drawbacks. You feel like an outcast among the people who see you every day, and you feel insecure because of the way they treat you."

'DRAINED': "It's about how the music business squeezes every last drop of creativity and life out of artists involved in it. Once they've got what they want, they forget about the heart and soul put into the music."

'HOW IT WOULD BE': "Feeling distraught because you wonder about how it would be if certain people were still in your life."

'UNSTABLE': "I think everyone knows either a family member or friend who has or has died from cancer. It's about the fear of losing a loved one to that incurable disease."

'DAMNED IF I DO': "Similar to 'Ugly' but taking it a step further. Once you realise you're different, you're proud of the fact and won't let anyone change you or your beliefs."

'FEARS': "This song is about growing up and taking on adult responsibilities, even if you're not ready to."

'DON'T YOU (FORGET ABOUT ME)': "Yes, a cover of the Simple Minds song. It adds to our penchant for unpredictability."

'Ugly' is released through Roadrunner Records on October 23.

OZZY RETURNS WITH BLINDING NEW ALBUM!

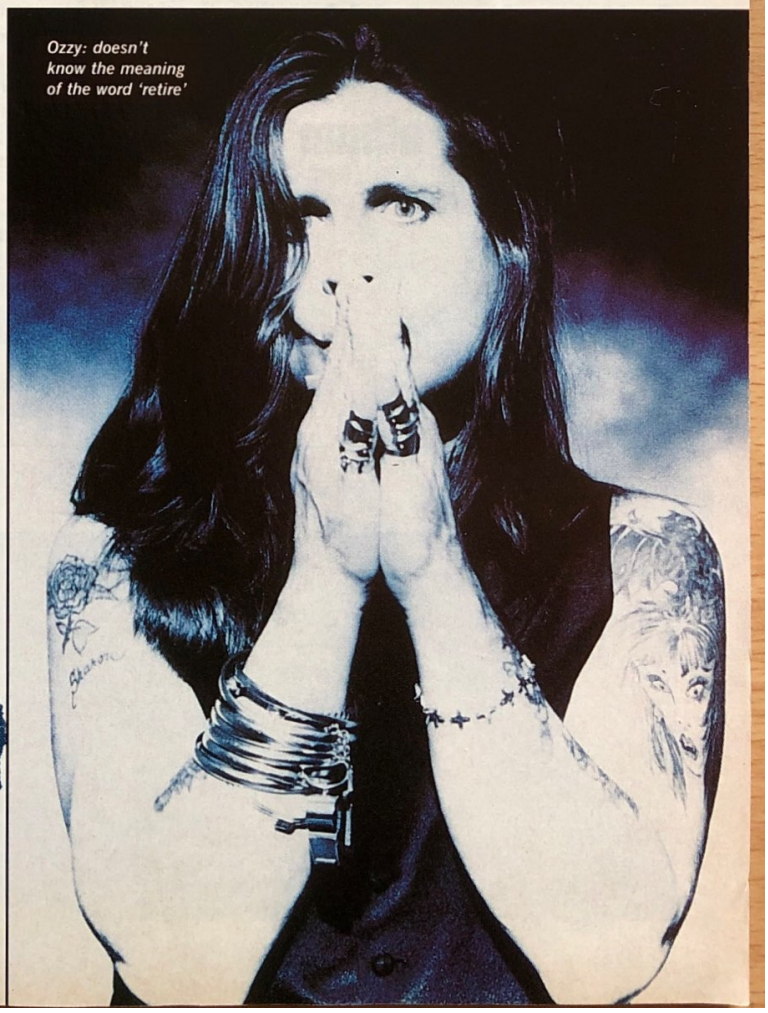
OZZY OSBOURNE releases his latest album, 'Ozmosis', through Epic Records on October 23, thus ending months of speculation as to which record label would be releasing the album.

Ozzy's contract with Epic was up for renewal after the release of his last album, 'No More Tears', and rumours were rife that he would end up signing for Castle Communications (who recently released the G//Z/R album, featuring Ozzy's bass player, Geezer Butler). However the bottom line is that the album will now be released through the Sony label worldwide in October.

The album was produced by Soundgarden producer Michael Bienhorn, who took over the aborted version of the follow-up album which was being handled by the 'No More Tears' production team of Duane Baron and John Purdell. Appearing on the record with Ozzy are Geezer Butler (bass), Deen Castronova (drums) and Zakk Wylde (guitar), although the latter has since left the set-up and will be replaced by ex-David Lee Roth man Joe Holmes for touring duties.

Full tracklisting is: 'Perry Mason' (the first US single), 'I Just Want You', 'Ghost Behind My Eyes', 'Thunder Underground', 'See You On The Other Side', 'Tomorrow', 'Denial', 'My Little One', 'Mr Jeckyll Doesn't Hide' and 'Old LA Tonight'.

A full UK tour is being scheduled for November, and Epic plan to release an EP featuring previously unknown material from the 'Ozmosis' sessions that didn't make the final album.



Ozzy: doesn't know the meaning of the word 'retire'

Scanned with CamScanner

Scott Ian and Dimebag Darrell: Frank Bello says these guys rock!

PIC: EDDIE MALLUK/REPFOTO

"THE HARD ROCK SCENE IN AMERICA IS PATHETIC!"

Anthrax bassist blasts US as they prepare to release new album

ANTHRAX RELEASE THEIR NEW ALBUM, 'Stomp 442', through Elektra Records on October 23. Produced by the Butcher Brothers, it features the following tracks: 'Riding A Shotgun', 'King Size', 'Random Acts Of Senseless Violence', 'In A Zone', 'American Pompeii', 'Bare', 'Fuelled', 'Nothing', 'Perpetual Motion', 'Tester' and 'Drop The Ball'.

"It's the heaviest thing we've ever done," enthuses bassist Frank Bello. "Compare it to 'Among The Living' and there's a whole load more riffs on this album. It's a very riffy album, and I'm very pleased about that."

'Stomp 442' is the first Anthrax album not to feature guitarist Dan Spitz, who left the band earlier this year.

"After a while, as a lead guitarist he just didn't want to learn things and make the band grow," explains Bello. "He was going one way and we were going the other, and it just didn't work any more. We wanted to experiment with new, heavier sounds and he just didn't want to follow."

'Stomp 442' instead features the guitar talents of Pantera's Dimebag Darrell and also Paul Crook, a friend of Anthrax who ironically was the original guitarist in ex-'Thrax singer Joey Belladonna's band.

"Darrell got the energy flowing big-time," states Bello. "It just blew my head off, cos the guy rules on guitar. And Paul laid down some amazing solos. Danny really wasn't missed. I hate to throw it off like that, but there was a great vibe in the studio."

Musically, 'Stomp 442' is furiously heavy yet hasn't abandoned the band's use of melody, which is an important factor for the bass player.

"That's the whole thing," he explains. "You can be heavy but you've got to catch people's ears too. You've got to be smart about it. If I listen to something really heavy, I love it, but it has to have something that grabs my ear, like a good melody. That's just what you want to hear."

Despite the current anti-fashionability of heavy metal in America, Bello believes 'Stomp 442' will still do well.

"The hard rock scene in America is pathetic," he snorts. "It's all taken over by the MTV corporate bullshit. Whatever's grungy-sounding is on the radio. But one thing I'm really happy about is that people are now looking for an edge to their music, and I think this new Anthrax album will do well."

Anthrax are still searching for a replacement for Spitz, and rumours suggest Crook could be up for the job. In the meantime, the band are planning their forthcoming world tour.

"Hopefully we'll be playing over there (Britain) in January," Bello announces. "We won't be having a big show, just some real heavy stuff, stripped down to the amps."

TOUR BUS TERROR

with TYPE O NEGATIVE'S PETE STEELE

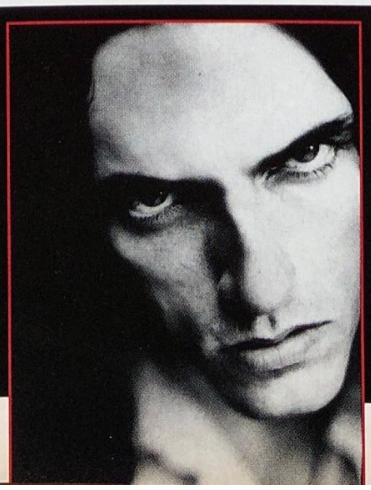
WHAT ARE YOU LISTENING TO ON THE TOUR BUS AT THE MOMENT?
"Lycia, Laibach, Devo, Slow Dive and the Cocteau Twins."

WHO IS THE BIGGEST SLOB IN THE BAND?
"We're all quite neat, actually, but if I had to pick I'd have to say Kenny (guitar), because he leaves half-empty beer bottles everywhere."

WHAT DO YOU DRINK ON THE TOUR BUS?
"Skimmed milk and red wine, although not together!"

WHAT ARE YOU WATCHING ON THE TOUR BUS VIDEO?
"I don't watch TV on the tour bus."

WHAT ARE YOU READING AT THE MOMENT?
"*Electronic Projects For Musicians*, by Craig Anderton."



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Gig Of The Month

IRON MAIDEN – 'THE X FACTOR' ALBUM LAUNCH

IRON MAIDEN ARE NOTORIOUS for throwing the best record release bashes in the business, and they lived up to their reputation on August 31. From the moment of entering the hall, one was greeted by a bikini-clad woman painted green and adorned with a writhing python; draped on the steps was a Marilyn Monroe look alike; further along was a priest accusing all and sundry of carrying satanic literature (which in our case was probably true!)

Once inside, the electric chair was in full swing, and first in line for a fry up was Maiden drummer Nicko McBrain! Scattered along the sides of the hall were a confessional booth, striptease show, shooting gallery, quick-draw competition and the attraction favoured by some, the simulated shagging tent!

Pictured here demonstrating the 'when you're not with the one you love, love the one you're with' theory is our own Reviews Editor Pippa Lang, who showed unbridled enthusiasm for the task at hand! Needless to say, a good time was had by all...and no-one was sighted at the *Hammer* office until well after noon the next day!

High voltage: Nicko gets wired (left); and Hammer Reviews Ed. Pippa Lang comes in handy (above)

PICS: MICK HUTSON

OUT SEPT 4TH

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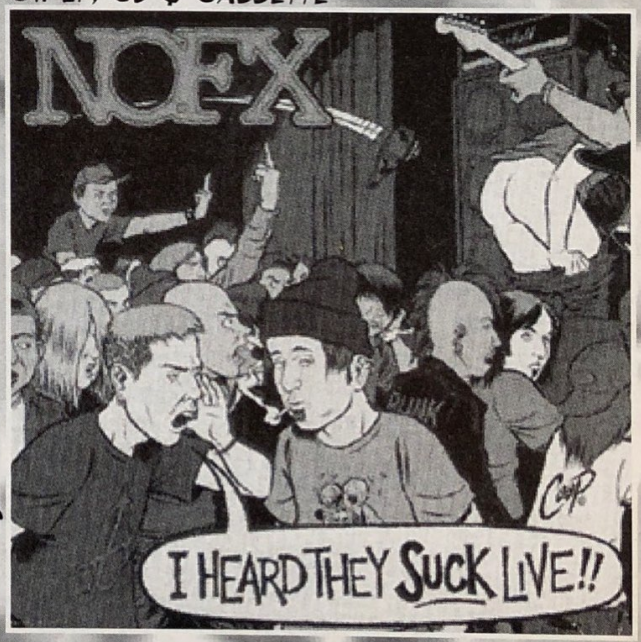

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Virgin

On Virgin Listening Posts

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STUDIO REPORT

BAND: NAILBOMB: Max Cavalera (vocals/guitar), Alex Newport (vocals/guitar), Dave Edwardson (bass), Rhyf Fuleer (keyboards), Igor Cavalera, Barry Schneider, Peligro (drums)

STUDIO: CHAITON STUDIOS, Phoenix, Arizona, USA

ALBUM: 'Proud To Commit Commercial Suicide', a live effort recorded at the Dynamo Open Air festival, Holland, in June

PRODUCER: None, but mixed by Alex Newport

TRACKLISTING: Most of the 'Point Blank' album (but no '24 Hour Bullshit') as well as a version of the Dead Kennedys' 'Police Truck'

ALEX NEWPORT SAYS: "We decided to put the album out because of the energy and the real sense of occasion we found on the tapes. It certainly wasn't the quality of the tapes that did it (laughs), but when we listened to the recordings we thought, 'Yeah, that sounds like a great band on stage.' There's a real raw energy on there that I hope will come through.

"I'm not often a big fan of live albums; they're often not really live at all, just maybe some live drums and the rest is overdubs with a rent-a-crowd screaming over the top. There are overdubs on this album, but that's only where Max's guitar cut out during a song and we had to do it again. The rest is completely live. There's hardly even any crowd on the album, because there were no audience mikes.

"This is the last thing that will come out under the name Nailbomb. We decided to stop now before we lost the original feel of what we were trying to achieve. I doubt whether this will be the last time Max and I will work together, but as for Nailbomb that's it."

HAMMER VERDICT: A more searing collection of already searing songs culled from the most hardcore underground festival in the world. Should be worth a listen.

LIVE GARBAGE!

GARBAGE, the band formed by renowned Seattle producer Butch Vig (Nirvana), will be playing some live dates in the UK before the end of the year, and release their self-titled debut album on October 2. Reactions to Garbage – completed by Duke Erikson, Steve Marker and Scottish chanteuse Shirley Manson – are already so favourable that although this technically reliant band was never conceived as a live project, they're now faced with the the inevitable. Butch Vig sounded bewildered when *Hammer* spoke to him recently.

"A year ago, when Shirley joined the band, we were adamant that we *weren't* going to play live. But since the album, everything's turned around. I don't know *how* we're gonna do it – Duke and Steve will have some fairly technical guitar rigs, and I may be playing a kit with some sort of pads, but we *don't* wanna be slaves to technology, so we're gonna try and strip the songs down to their basic elements, and kinda reinvent them for the gigs."

Vig agrees that 'Garbage' boasts all those qualities that any self-loathing grunge kid should hate – slick, overproduced, poppy and decadent.

"To a certain extent, you have to exorcise your demons after a while and move on. The common ground that we've found, especially after meeting Shirley, is that we have this fascination for dark pop songs. I don't even know if it was a particularly good idea to put out a pop record, but that's what the chemistry of the four of us working together has evolved into.

"The current alterno-rock scene in the US is still very post-grunge, so ultimately it's very stale. I don't know if our record is necessarily a reaction to that, it's just the way things turned out."

A third single from the album, 'I'm Only Happy When It Rains', is released on September 18, and will follow the same marketing theme as the previous two singles, with the vinyl format only being released as a limited edition (of 5,000). 'Vow' was bound in a metal sleeve, 'Subhuman' in pervy black rubber, and 'I'm Only Happy...' will be released as a hologram prismaboard double-grooved B-side 7". It will, however, also be available in cassette and CD formats.

(PL)

PIC: BARNEY RUBBLE

Scanned with CamScanner

BOOZER OF THE MONTH

FOR SERVICES TO THE BOOZE INDUSTRY, this month's award goes to Stretch drummer STEVE DANGER for a quite outrageous spot of imbibing at the recent launch bash for the new Iron Maiden album, 'The X Factor'.

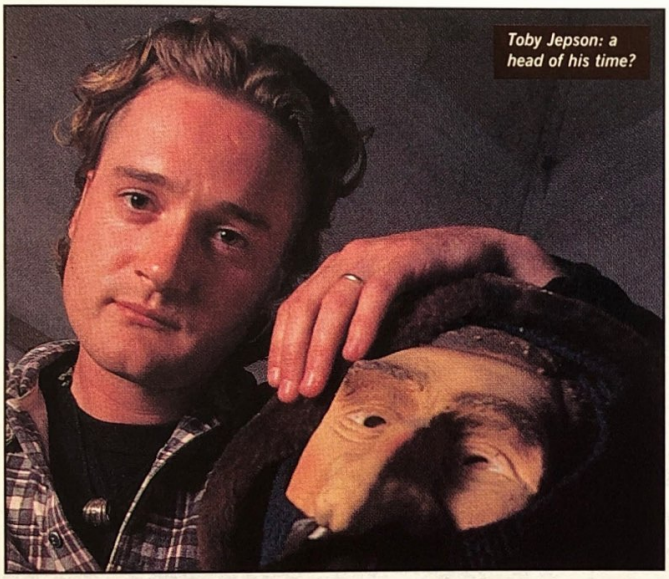
The ex-Wolfsbane tub thumper, along to celebrate with old buddy Blaze Bayley, stole the show from the Maiden lads with a performance that would do Ollie Reed proud.

Adopting young Colin, the *Hammer* production boy, Danger proceeded to pour drink down both throats before dropping his pants and revealing his member to all and sundry. Hoisting up his T-shirt and tying it in a knot, Danger then tucked his tackle between his legs and declared that he was "a girl!" goading young Col to do the same.

Danger later passed out in the cab on the way to *Hammer* ad man 'Tosser' Blackburn's pad (where he was staying), and had to be carried to bed by no less than four people.

But the crowning glory was when a tired and emotional Danger decided to shove his tongue down the throat of Deputy Editor Jerry Ewing. Aghast, all Ewing could do was shout: "Oi, Danger. No!!!"

TOBY HITS THE ROAD!



Toby Jepson: a head of his time?

PIC: BARNEY RUBBLE

TOBY JEPSON AND THE WHOLE TRUTH, who recently released their debut album 'Ignorance Is Bliss' (check out the track 'The Wind Blows Hard' on this issue's free CD), head out for their first gigs this October.

Catch them at: Newport TJ's October 10, Bristol Fleece & Firkin 11, Portsmouth Wedgewood Rooms 12, Nottingham Rock City 13, Glasgow Cathouse 15, York Fibbers 16, Wolverhampton Wulfrun Hall 17, London Garage 18, Buckley Tivoli 19, Manchester Hop & Grape 21, Sheffield Park 22, and Southend Esplanade 23.

MINISTRY mainman **AL JOURGENSEN** was arrested recently in Texas and charged with possession of heroin. The arrest followed the apprehension of Ministry guitarist **MIKE SCIACCA** earlier that day. Reports have indicated that Sciacca had been fired earlier that same day.

THE FOO FIGHTERS, strongly tipped to headline Reading '96 after their heroic appearance this year, will play the following dates in the UK: Wolverhampton Civic Hall November 10, Glasgow Barrowlands 11, Leeds Town & Country Club 12, London Brixton Academy 13, and Dublin SFX 15.

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SKID ROW BACK FOR FULL TOUR!

FOLLOWING THEIR TRIUMPHANT appearance at this year's Donington Monsters Of Rock festival (and their one-off show at London's Astoria Theatre back in March), Skid Row return to the UK in October and November for a full-blown tour to support their 'Subhuman Race' album.

The band will be playing: Sheffield City Hall October 30, Manchester Apollo 31, Glasgow Barrowlands November 1, Wolverhampton Civic Hall 3, Newport Centre 4, Newcastle Mayfair 5, Cambridge Corn Exchange 7, Nottingham Rock City 8 and London Brixton Academy 9.

Tickets are priced at £10 for all shows except London, where the thieving Cockney bastards will screw you for £11.

Baz and the lads set to return to deliver the goods at last!

PIC: ANDY CONNOR

INTERNET SITE OF THE MONTH

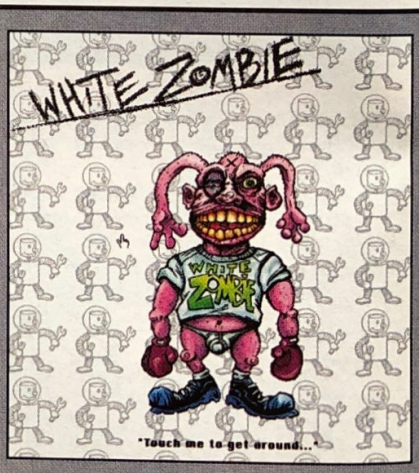
WHITE ZOMBIE

Allowing fans access to the kind of stuff they normally wouldn't be able to get their hands on, the White Zombie Internet page is yet another fine example of using the Internet to enhance your band's appeal

With White Zombie's grotty little underpants man as your guide, you can access the following:

- **Audio –** listen to tracks from the band's latest album, 'Astro-Creep 2000', including a special remix of 'More Human Than Human'.
- **Video –** the chance to see the videos for 'More Human Than Human' or 'Thunder Kiss '65', which you're unlikely to see on the telly!
- **Bio –** read all about White Zombie's history, how they got started, what they've been up to all their lives, what they enjoy getting up to, and what they're going to be doing.
- **Pictures –** lots of groovy Zombie-like pics for you to ogle at, download and use as screen-savers, if that's your thing.
- **Tour info** – catch up with where Rob and co. are going in the world and when it'll be your turn to see 'em live
- **Back to Geffen Home Page –** this option simply returns you to Geffen Records' menu of Internet sites for bands on their roster. It's worth checking out!

You can also access the Pollstar Site via the White Zombie site. This is purely an information site giving all sorts of info on current tours in the States at the moment, like the 10 most popular tours at the time and stuff like that.



White Zombie's Internet site can be accessed on the Internet world wide web at: *http://geffen.com/planetzombie/*

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silverchair

frogstomp

"already something of a phenomenon in their native Australia, **frogstomp** contains some fine songs - shames with ease many of the band's older contemporaries" Metal Hammer

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No UK tour – what a bummer!

FAITH NO MORE SCRAP UK TOUR!

Future in doubt

SAN FRANCISCAN ROCKERS FAITH NO MORE's future was reportedly in doubt when they scrapped plans for a UK tour that was set to take place in November.

The band, currently in South America on the Monsters Of Rock tour, are officially taking time out to commit themselves to outside projects: Vocalist Mike Patton is working on Mr Bungle's second album, whilst both Roddy Bottum and Bill Gould are involved in other unspecified projects.

Various reports emanating from the States suggest that the band are already working on the follow-up to their 'King For A Day...Fool For A Lifetime' album (as well as their other projects), whilst others speculate that the commercial failure of the record has placed FNM's future in doubt.

U.S. POSTAGE

LETTER FROM LOS ANGELES

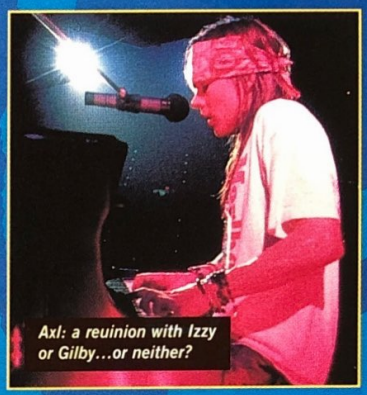
H METER 483545

Paul Suter, our man with the tan, reports on all the latest news and gossip from LA

THE TALES of **COURTNEY LOVE** continue, he latest being her onstage rather than offstage performance at the Lollapalooza. At the last show on the tour, at Mountain View in Northern California, Love had happily lead a singalong of 'Happy Birthday' for the third birthday of daughter Francis Bean, but later in the set became rather upset that the crowd were not applauding her enough. After shrieking at the crowd that they should be giving her a better response, she twice dived into the crowd and started flailing at the fans, eventually having to be carried off stage in tears of apparent frustration. Either that or she was squeezing the last possible drop of publicity out of the tour and attempting to overshadow the closing set from **SONIC YOUTH** lest they had anything special planned. It is reported that throughout the tour approximately half the crowd has been leaving after Hole's set, which must have been thrilling headliners Sonic Youth no end...

At an earlier show, Love had been less than amused when **CYPRESS HILL** took their revenge on her for all the unpleasant things she'd been saying about them, accusing them of being misogynists. They completely disrupted the Hole performance by walking into the crowd to chat with fans, who of course became totally distracted from the Hole set!...

Meanwhile those masters of speculation and rumour **GUNS N' ROSES** are on the point of assembling to start work on the successor to the two 'Use Your Illusion' albums. And of course the hottest rumour right now is that Gilby Clarke's spot may be handed back to his predecessor in the band, Izzy Stradlin'. But the fact is that there have been no discussions at all on the subject, and everything is pure speculation. In fact there haven't been discussions about anything yet. Guns N' Roses is controlled by the whims of Axl, Slash and Duff, and at the time of writing they have not yet met to discuss plans for the new album. All of them have been writing individually, and it's true that Duff and Izzy have written together. It's also true that Izzy jammed with Slash in Chicago. But the fact is that none of this means anything until Axl agrees to it – and that's assuming that Slash and Duff both want Izzy back in the band, which may not be the case at all. After all, Slash is a big supporter of Gilby, and who's to say that he might not manage to get him back now that Axl's had plenty of time to forget why he fired him...



Axl: a reuinion with Izzy or Gilby...or neither?

ALICE IN CHAINS have just finished their new album, 'Tripod', with producer Toby Wright (the last thing we heard him doing was a Brighton Rock album about four years ago!) and expect to release it on November 4...

There have been rumours that **AEROSMITH** are also recording at the moment, but those rumours are off the mark, and the band are currently enjoying some time off before starting work on their first studio album for CBS (the Geffen live album will follow it, probably in 1997 if it's not a Christmas release in 1996).

Speaking of Aerosmith, look out for reports of The First Annual Rock And Roll Circus, set to take place shortly in Boston. Everyone has heard of the Kiss Conventions, traditionally organised by Richie Ranno, and Ranno has now managed to acquire a whole bunch of Aerosmith material for his new project with the aforementioned Rock And Roll Circus...

It is with much sadness that we have to report that **VINCE NEIL**'s four-year-old daughter Skylar recently passed away after a four-month battle with stomach cancer. Vince's new album, 'Carved In Stone', has been severely delayed due to the time he was spending at the little girl's bedside every day, but he was not terribly concerned about his career when his daughter's life was in the balance.

And while we're speaking of Vince Neil, his former bandmates in **MÖTLEY CRÜE** are expected to start recording their new album here in Los Angeles in November. Producer Bob Rock is not in the picture (at least not yet), with the job expected to either go to Ed Stasium or Bill Kennedy, who is the long-time producer of the band's demos...

THE X-FILES

Welcome to the world of X Factor, guitarist with the star-studded, hard rockin', street credible Warrior Soul. He is our new improved roving reporter from New York City. He goes where others fear to tread...

UPDATE: Aug 20. Location: Cologne, Germany, Pop Com Festival – a schmooze fest grip and grin for Europe's hotshot label suits and press pens. Open-air stages every corner, but unfortunately for yours truly, whilst innocently trying to digest that wonder of man, German cuisine, I inadvertently ended up in the middle of a post-pubescent stampede as the sap 'n' pap posters 'Two's Company' begin lip-shitting their way to their No. 1 hit. This was apparently too much excitement for the 2,000 teeny weener schnitzels around us. My life and bogus deeds flash before me, a surge in the crowd – Christ! Skilled in the art of self-survival from years of football Saturdays in Scotland, I fight back. No fuckin' Queensberry rules here – step on his toes, knee his nuts...whatever. Get me outta here!...

Hi, I'm X Factor. Yes, I survived. Before we get to Donington, Warrior Soul assault The Borderline in London, poor fuckers. It's a full-frontal bash and crash set. Maybe not pretty, but the sweat tastes good. It's human pinball, boyz 'n' girlz; dressing room etiquette is loud and boisterous.

Lars Ulrich and James Hetfield hang with us through the night and back at the Columbia Hotel in London, and prove that despite the success on a humongous level they can and do party with the best (or worst) of us. Did I really hear James singing Scottish folk songs? Did I really say: "Don't worry, you guys will rule at Donington!" Insert foot in mouth. COC ain't far behind in the hip department – thanx for the hang, guys...

UPDATE: Novotel, near Donington, Saturday August 26, 9am.

Eating breakfast: Wait, drummer for Machine Head is staring at your classic English heart-attack special. The culture gap is a chasm. Little old lady right out of *Eastenders* is trying to understand why he would want ice. He very politely says: "Don't mind me, I'm American, we're fucked up!" I lost my cornflakes. Sometimes the world has such a beautiful symmetry to it, don't you think?

The gig: What can I say? The five minutes before hitting the stage is nothing short of breathtaking. Maybe this is how astronauts feel on the launch pad – 10, 9, 8, 7, 6...then bang, sunlight. Hit the stage running, hit it hard. No-one threw the infamous and traditional bags of Donington piss, so I guess we passed the test.

Backstage: There's a break in the fence close to the dressing room. Hundreds of kids are standing there, transfixed, motionless, staring zombie-like, never crossing that invisible line. When Slash would poke his top hat out or White Zombie would appear in daylight they would raise their hands – a silent prayer ritual? I dunno, but it was spooky. Meanwhile, various bands and entourages pass the day drinking, partying... A happening vibe, a cool hang.

Aftershow party: Free booze and a posse of very high and wasted. Warrior Soul's Kory Clarke is spinning discs, Sebastian is playing bartender. MTV cameras lurk in the darkness. Metallica arrive in three Bentleys, having just ruled for a couple of hours. Lars took the time to thank us for playing – are you kidding me?! I ask Kory if he feels like splitting, but the wide-eyed, toothy grin says it all. He usually closes bars, and tonight is no exception. Later, James Hetfield and a COC head to London in a Bentley, stopping first at a rest stop to clean 'em out of junk food...

One more party update: Iron Maiden album launch party for the album named 'The X Factor' (huh?). Good bash: strippers, free food and booze, turkish harem vibe, guys in S&M gear... You get the picture. Will I ever get back to New York? Will I ever recover from the pain of one more party? Stay tuned, boyz 'n' girlz...

Up the spiral staircase to the stars. I'm still the X Factor and you're not. See you on the tour bus, next stop who knows?...

Scanned with CamScanner

POSTMAN PRAT!

Don't just sit there swearing and cursing about something that pisses you off, write to us and have a good hard rant! On the other hand, you can always write and tell us about cool stuff too.
Write to us c/o Postman Prat, Metal Hammer, 19 Bolsover Street, London W1P 7HJ
You can E-mail us on metal_hammer@delphi.com

PISS OFF MOANERS!

I'M totally pissed off with the letters page last month. All everybody does is moan about each other's musical tastes – "Pearl Jam are shit"; "Machine Head are losers" etc., and so on and fucking so on!

And as for Glen Benton – who cares? I think we've got the message by now.

I love stuff like Machine Head, Dog Eat Dog, Blind Melon, COC, Metallica, Biohazard, Nirvana, Carcass, Offspring and the list goes on. Now I would say that that is a list of total opposites, so am I some sort of fucked up freak because of that? Am I not a true metaller because I like Lenny Kravitz and Blind Melon?

Sort it out. I'm bored, everyone else is, so get a fucking new subject!

Nicola, Hampshire

ME MA ROCKS!

WITH reference to your list of 10 things NOT to do at Donington. In particular, number three on the list (not to take your mum). Well, my mum's 44 going on 24 and she's taking me!

Sam (age 14)

UNDER EXPOSED

I DON'T want to be a miserable bastard, but the coverage of Donington was crap. Two hours coverage on Radio 1FM and some highlights on Headbanger's Ball are not adequate for your average metaller.

Surely there must be enough people still interested in metal to get decent coverage of it, or are people turning to shit festivals such as Glastonbury, which got coverage by Channel 4 and Radio 1FM, so why the fuck didn't Donington, which is a lot better than a shite hippy festival?

I had to please myself with one song each by Skid Row and Slash's Snakepit and two songs each by the rest of the line up bar Metallica. The hype of it all made by *Metal Hammer* and other magazines led to a massive let-down.

Surely someone could have organised coverage better. Although it had shite exposure, it was a bloody good concert.

Simon Colley, Hastings

P.S. Skid Row rule!

PISS OFF KERRY KING

I AM writing to respond to many of Kerry King's views in the Donington issue of *Metal Hammer*. I admire Slayer, a good thrash band who give out a good positive message. They are ready to oppose those who oppose thrash and heavy metal.

THE ROCKIN' ADVENTURES OF RUFUS, FLOYD & AERO

by James Dunlevie

SUPPORT BAND GLORY: THE MYTH...
THE REALITY.
SOME BASTARD FROM THE ROADCREW PULLED THE PLUG HALFWAY THROUGH OUR SET.
SOME BASTARD HAS POCKETED ALL OF MY CASH.
SOME BASTARD HIT ME IN THE HEAD WITH A BRICK.
SOME BASTARD HAS MADE OFF WITH OUR BEER.

Scanned with CamScanner

But I must say that the black album was done so that many who criticise Metallica would shut up. Metallica are talented, and Kirk Hammett's guitar playing is brilliant.

The real argument is how dare he insult Kirk Hammett and Lars Ulrich? Lars is modest and never calls himself the best drummer in the world. He is underrated and I know a lot of people (drummers) who look up to him.

Kirk Hammett is a brilliant musician and dedicated to his playing and is musically proficient. He can play lightning speed solos faster than Kerry King, and slow emotional stuff better as well. I smell jealousy after years of being second best to Metallica and Kirk.

You couldn't have the talent of his vindaloo curried shits, you bitter, jealous, egotistical, bald bastard. You will always be second best, so fuck off and die, wanker!

Metallica rule!

Mat Johnson

THE ROW RULE

THIS letter was prompted by the interview with Seb Bach. Does anyone have an opinion on why Skid Row gets the kind of slagging usually reserved for the likes of Pearl Jam or Stone Temple Pilots? I've never really understood how a band can produce such fantastic songs as '18 & Life' or 'Monkey Business' and still get a ton of abuse hurled their way.

They produce wonderfully powerful music and have a lead singer who actually gives a toss and puts an incredible amount of real emotion into his singing. Okay, I don't particularly like the way his interviews come across as a bunch of "rock'n'roll dude" cliches, but I have always thought that Skid Row actually were a damn good band that never stood a chance.

He makes some good points in the interview. The power of MTV America is absolutely frightening and something that is beginning to happen here too. Look at the success of Rednex or the fact that Ray Cokes is still the most popular VJ. I am a huge fan of Offspring, but when 'Self Esteem' hit the top spot in the European Top 20, I was hanging my head in shame.

Mike

S.O.S. METAL

I AM writing about the interview with Sebastian Bach. I was amazed. If he is true to those words, this guy could save the world of metal music, if only some bastards would listen. And not to mention his outstanding performance at Donington – that man has so much energy, and attracts attention. They are great, and deserve a lot more credit, and not bands like Slayer.

I get the piss taken out of me at work because my life depends on metal music. All I can say is that metal music is in a poor state of health and needs help!

No Man's Land

NO MORE OI!

RIGHT, *Metal Hammer* readers and staff, listen to this. Firstly, stop that Oi! shit. Stop it, okay?!

Deicide 'Once Upon The Cross' is fucking shit. It is so negative. Offspring is not punk and neither is Green Day. Try listening to the lyrics on 'Chaos AD' and that man is trying to say something. Sepultura rule!

Pissed off metalhead, London

IAN WINWOOD PISS OFF!

WHAT was that twat Ian Winwood on about when he described Peter And The Test Tube Babies as a grotty little punk band and damning their 'Loud Blaring Punk Rock' CD? What a boring little politically correct idiot he must be! What's wrong with P.A.T.T.T.B. getting pissed, having a laugh and producing the funniest record in British Punk Rock history? Perhaps the idiot would be better suited to writing for *Smash Hits* or some similar shite publication.

Tom

PS/ Slayer should have headlined Donington. Green Day are shit, not punk. Yanks like them have no idea what punk is. If they heard a real British punk band such as GBH or the Exploited they'd shit themselves!

I am not really into music, cos I'm only 4, but I agree with my daddy – I think Ian Winwood is a turd!

Billy

METALLICA – SORT YOURSELVES OUT!

METALLICA – sort yourselves out! I think the new song 'Two By Four' is shite and not true Metallica. It is one of three things:

1) A message that Metallica have lost it and aren't worth listening to again (gone soft).
2) Their shittiest song on the album.
3) A total joke to trick the fans – quote from Jaymz: "Did you like that one?" "Yeah!" (falsely from the fans)

But listen well, Metallica, this album had better be good. It had better be heavy with thrash or else you lose! 'Master Of Puppets' was a masterpiece, and to pay tribute to the tenth anniversary of Cliff Burton's death, please do an album which is a direct continuation from that. You should do a 'Master Of Puppets' equivalent or quit!

If you wanna piss about, do either a garage or a studio fuck-abouts revisited or quit whilst you're ahead!

We want thrash! Sort it out!

New Age Thrashers

METALLICA – SORT YOURSELVES OUT II!

METALLICA take the piss! They have got a right fucking cheek – who the hell do they think they are? They're just a bunch of sad old gits who think they have been in the game so long they can do what they want.

Well, you might have got away with calling this year's Donington 'Escape From The Studio '95' (what a fucking poncy name) but it will always remain the Monsters Of Rock.

For all I care you can fucking stay in the studio for the rest of your lives, you sad old bastards! The only good band at Donington Monsters Of Rock '95 was Slayer, to whom I will always mosh. Hail Satan! Real metal will never die!

Frank, Essex

LETTER OF THE MONTH

No points for guessing which one is Chuckie!

HAIL DONINGTON!!!

I'VE just this moment come back from Donington. I'm covered in sand and sweat, my stomach has shrunk to the size of a pea. I spent Friday night trying to get some kip in the driver's seat of a Renault 19, been ripped off by extortionate food stalls, was crushed to within an inch of a life on countless occasions. Was it really worth it? Of course it was!!!

First highlight of the day had to be that lucky sod getting to play alongside COC. Warrior Soul weren't bad, and we had a violent time at the front with Machine Head. White Zombie kicked arse though. I was quite happy stood there with Sean Yseult belting four strings just above my head. Only woman to play at Donington, you know, and a babe at that! Eric Dover should try to sing into the microphone, or at least sack the soundman! Slash's "pro-life" announcement didn't go down too well with any of my buddies – I heard him shouting, "Fuck off and get Slayer on!". Slayer were cool, but Skid Row woke everyone up, man. I was right at the front sweating like a pig. Skid Row rocked, and anyone who still wants to call them a pop band should check out Therapy? By the time Metallica hit the stage, my voice had seriously gone. Those two new songs were excellent.

Eventful car journey up on Friday night. Stereo on full, sod the seat belts, and the latest MH was good reading material. That has got to be one of the best letters pages I've ever seen in any magazine! "Oi, grunge, no!" and others had us in stitches!

I'll go and get some kip now...

Chuckie

P.S. Some bird in an Obituary shirt saw us at a service station and asked if we were going to Donington. Stupid question, really!

PIC: ANDY CONNOR

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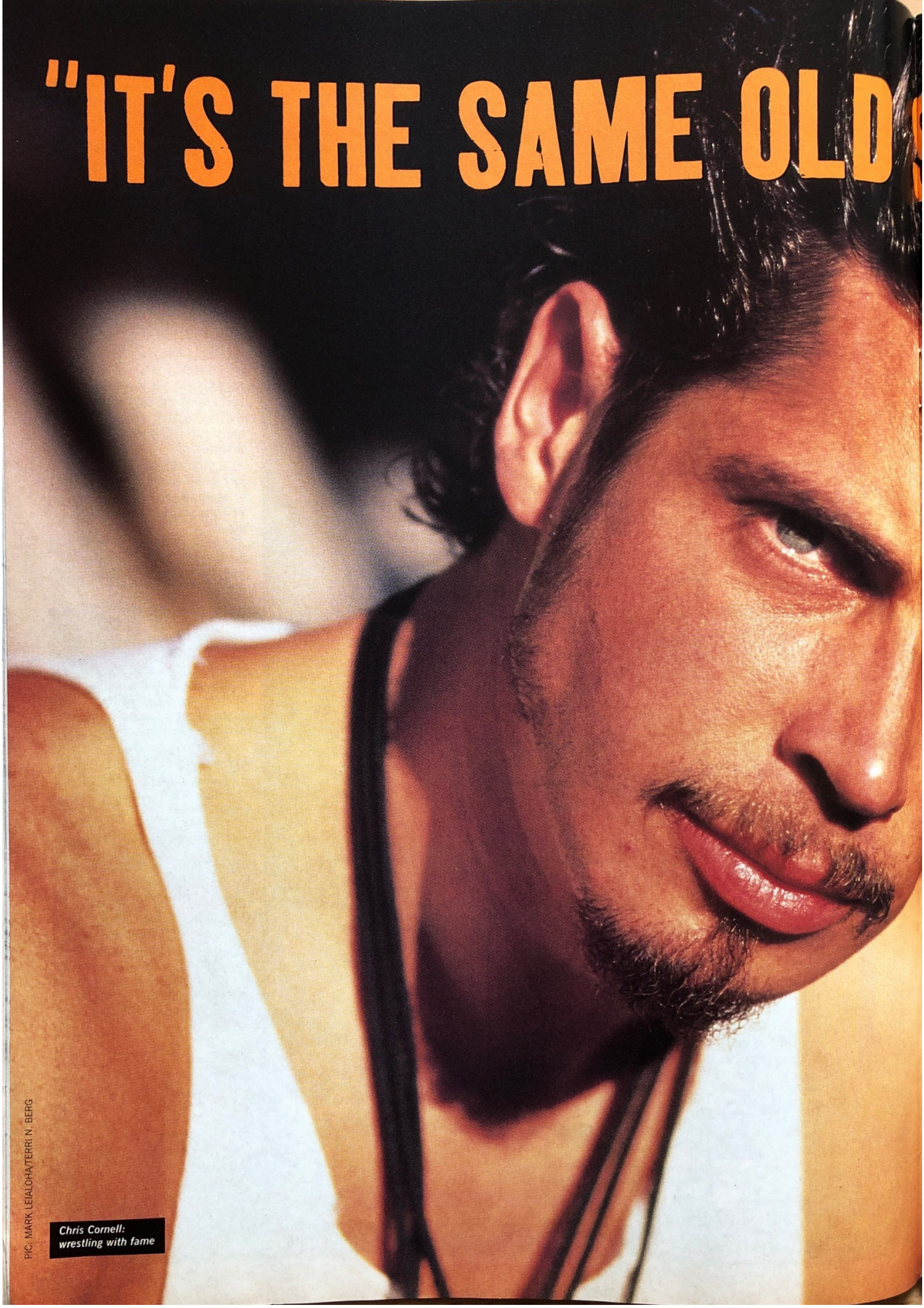
"IT'S THE SAME OLD



Chris Cornell: wrestling with fame

PIC: MARK LEIALOHA/TERRI N. BERG

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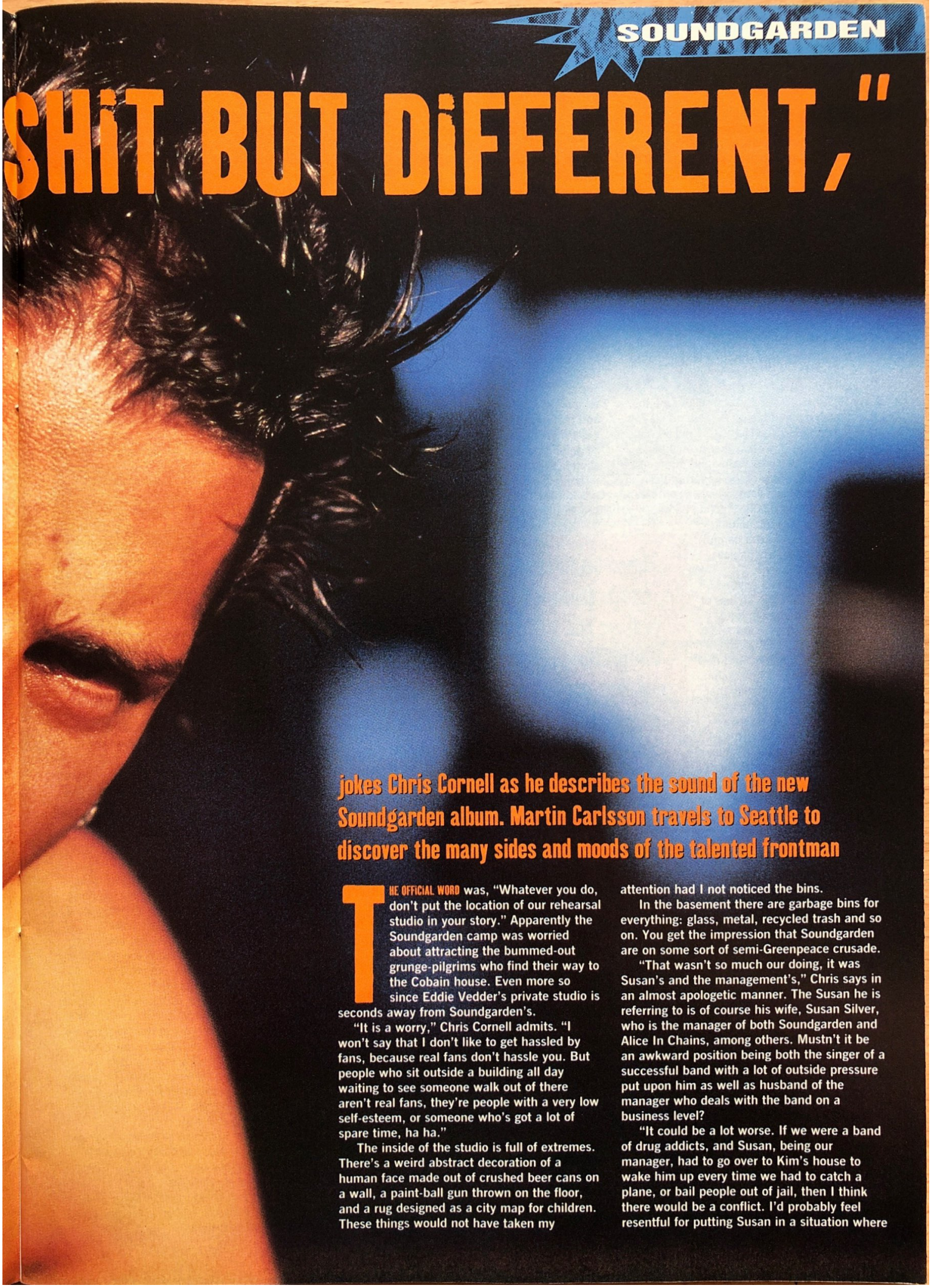
SHIT BUT DIFFERENT,"



jokes Chris Cornell as he describes the sound of the new Soundgarden album. Martin Carlsson travels to Seattle to discover the many sides and moods of the talented frontman

THE OFFICIAL WORD was, "Whatever you do, don't put the location of our rehearsal studio in your story." Apparently the Soundgarden camp was worried about attracting the bummed-out grunge-pilgrims who find their way to the Cobain house. Even more so since Eddie Vedder's private studio is seconds away from Soundgarden's.

"It is a worry," Chris Cornell admits. "I won't say that I don't like to get hassled by fans, because real fans don't hassle you. But people who sit outside a building all day waiting to see someone walk out of there aren't real fans, they're people with a very low self-esteem, or someone who's got a lot of spare time, ha ha."

The inside of the studio is full of extremes. There's a weird abstract decoration of a human face made out of crushed beer cans on a wall, a paint-ball gun thrown on the floor, and a rug designed as a city map for children. These things would not have taken my attention had I not noticed the bins.

In the basement there are garbage bins for everything: glass, metal, recycled trash and so on. You get the impression that Soundgarden are on some sort of semi-Greenpeace crusade.

"That wasn't so much our doing, it was Susan's and the management's," Chris says in an almost apologetic manner. The Susan he is referring to is of course his wife, Susan Silver, who is the manager of both Soundgarden and Alice In Chains, among others. Mustn't it be an awkward position being both the singer of a successful band with a lot of outside pressure put upon him as well as husband of the manager who deals with the band on a business level?

"It could be a lot worse. If we were a band of drug addicts, and Susan, being our manager, had to go over to Kim's house to wake him up every time we had to catch a plane, or bail people out of jail, then I think there would be a conflict. I'd probably feel resentful for putting Susan in a situation where

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she was having to have a lesser quality of life by representing these people. By the same token, they'd probably feel resentful towards me because she happens to be the singer's wife. It could be a lot worse, but it's pretty obvious that it could be a sensitive situation, so everyone's sensitive about it."

Fame brings a certain kind of responsibility. Soundgarden touch people, and some of those people genuinely see them as lifeguards. Over the past few years, the band have visited several terminally ill cancer patients. The last one, a young girl, didn't pull through.

"It makes you feel like a friend of yours is terminally ill or gets in a car accident," Chris explains. "You get distraught, cos you wanna be there to do whatever you can, but the bottom line is that you can't really do anything but be there. Visiting someone who is terminally ill and so young... It makes you look at yourself and go, 'God, it's stupid of me to ever complain about anything.' Even if we weren't successful musicians, it's silly to have complaints about life and other people when you see someone who's young and terminally ill and won't have any of the opportunities you have in life. But then you do anyway, cos it's human nature and no one's gonna be happy."

You have a very demanding vocal style. Are you extra careful on tour, as far as partying goes, to preserve your voice?

"Yeah, as much as anybody, I guess. But it tends to be less of a factor than singing too hard. If I go out and push too hard and sing harder than I should because I'm having a good time, that's when I have to be careful. People don't really sing like that, with that much range and that much power, for two hours a night. Vocalists don't do that, and I shouldn't, ha, ha. It's just difficult when you're on stage, to remember not to scream too much. It used to be worse when I was younger. Then I'd go out on the first song and scream my ass off and ruin the whole show."

In hindsight, doesn't it therefore seem kind of stupid to go out and do the demanding 'Jesus Christ Pose' as the opening song, like you did on the last tour?

"Yeah, it *was* stupid! But if you look at the list of songs, it was the best to open with. I'm kinda stubborn, and I don't want to have my voice dictate the set."

Last winter there were rumours that Ben Shepherd was unhappy with the musical direction of the band. Was there any truth to that?

"Not that I know of. It seemed like that was a European rumour, cos it wasn't something anyone talked about here. It was in some article that Ben was gonna quit the band, but he didn't! If anything, I think we were all really happy with the direction of the last record."

One thing I think fuelled the rumours was the way you performed the 'Superunkown' songs on the last tour. Ben and Kim seemed a bit lost compared to playing the old stuff.

"Yeah. I don't know, it's different music. It's probably the most we've gone outside doing what we're most comfortable with doing, which you have to do. Some of these songs weren't the same type of music, where it was these simple riff approaches to music, where it was as cathartic. It was more layered and dynamic and it required a little bit more of your attention."

Have you discussed this problem?

"We've talked about it in terms of knowing that's the case, but we haven't talked about it in terms of what we can do to improve on it. We are who we are and we play what we play, and you just have to hope it's as good as it can be. Also it becomes difficult to be the same band you were the previous year or two, three or four years ago. When you walk out on stage and play this kind of music, whether it's new or old songs, you start feeling, 'We've been here before, we've done this before. We've responded to each other this way before and it doesn't feel fresh any more.' So you kinda have to feel out ways of appreciating performing, and that becomes difficult.

"When we first started out as a band, we'd come and do these wild shows and I'd be climbing the rafters and going nuts, and I was referred to as the 'quintessential angry young man'. That's okay, and time goes on and you see all these other bands doing it, and you come out three or four years later and the audience has those expectations of you. It's not that I don't have these emotions inside me, but it's like they're expecting it, and now I'm a Vegas act or a circus act where they expect me to do a certain thing. So now I have to go out and do it whether I want it or not, and that changes your perspective. Now it's required, and once it's required of you it no longer feels natural – you're acting, and not performing.

"The music has to change too. I don't know how a band like AC/DC can just keep on making AC/DC records. I think it's really great, because it's a band that fans can really count on. They're always gonna be AC/DC, and you know what that is, but I don't have that kind of attention span."

A lot of writers of heartfelt music needs to be in a sad state of mind when they compose. Does that apply to you?

"Yeah, well that helps me to write that kind of music. But the only thing I really want is to have no other responsibilities at the time. When I sit down and write songs, I don't want to worry about having to be somewhere at a specific time. It's much easier being creative when there are no other things to worry about looming on the horizon."

When you cancelled last year's tour because of your vocal problems, you also stopped promoting the album. But you could have kept promoting the album by putting out singles and videos and really pushed it to the level of Nirvana or Pearl Jam.

"I didn't think we had that many songs. When you talk about Pearl Jam or Nirvana, I think their success was based on songs that were a lot more easily likeable. Even with something like 'Black Hole Sun', lyrically it's kinda dismal and ambiguous, and apart from creating an atmosphere I can't see anyone else being able to relate to it.

"I'm not knocking Pearl Jam or Nirvana at all, but we've had a lot of success without that frenzy, that weird shark-feed. Then you basically have to justify it or devour it so you can continue being who you normally were. If you're overvalued as an artist, like in those cases, it's so blown out of proportion that it doesn't make sense to you any more. Then you have to either go with it – and everyone eventually figures out that they're making more of it than it really is, and you're so over-hyped that your career is over – or you fight it the whole way. You stop putting out singles, you stop doing videos and try to take a low profile and avoid the type of songs that made you popular. You kinda end up in that situation we're not in. I don't think that will ever happen, it's just not us."

"When we first started out as a band, we'd come and do these wild shows and I'd be climbing the rafters and going nuts, and I was referred to as the 'quintessential angry young man'. That's okay, and time goes on and you see all these other bands doing it, and you come out three or four years later and the audience has those expectations of you "

SOUNDGARDEN HAVE ALREADY finished recording half of the next album. Sessions have been taking place in Pearl Jam guitarist Stone Gossard's Litho Studio, and Cornell has been very productive.

"It's the same old shit but different," Chris smiles, describing the new material. "It doesn't sound like a new band, but a lot of it is stuff that we haven't really done before. It's really hard to tell at this stage, cos we're only halfway through the songs."

For the first time ever Soundgarden have opted to handle all production work themselves. They're tired of producers who offer ideas that the Sound' guys for the most part don't pay any attention to anyway. Most importantly, though, they didn't want to subject themselves to such a long and gruelling recording schedule as the one for 'Superunkown', which was handled by perfectionist Michael Beinhorn.

"We're not spending as much time, and it's not gonna sound as produced or as slick as the last one. The last record and the producer we were using were difficult, mostly because of the methods of recording that he used. It seemed to take a *long* time. Some of the stuff we were doing on the last record were kinda stupid! Like taking two days to get a guitar sound for one guitar part.

"We'd listen to demos or B-sides that we banged out in a day, and there was some energy to it that we liked a lot more. That's kinda what we're doing now.

"It doesn't seem to suffer in terms of sound, and there's just more energy and enthusiasm. And that's what we want."

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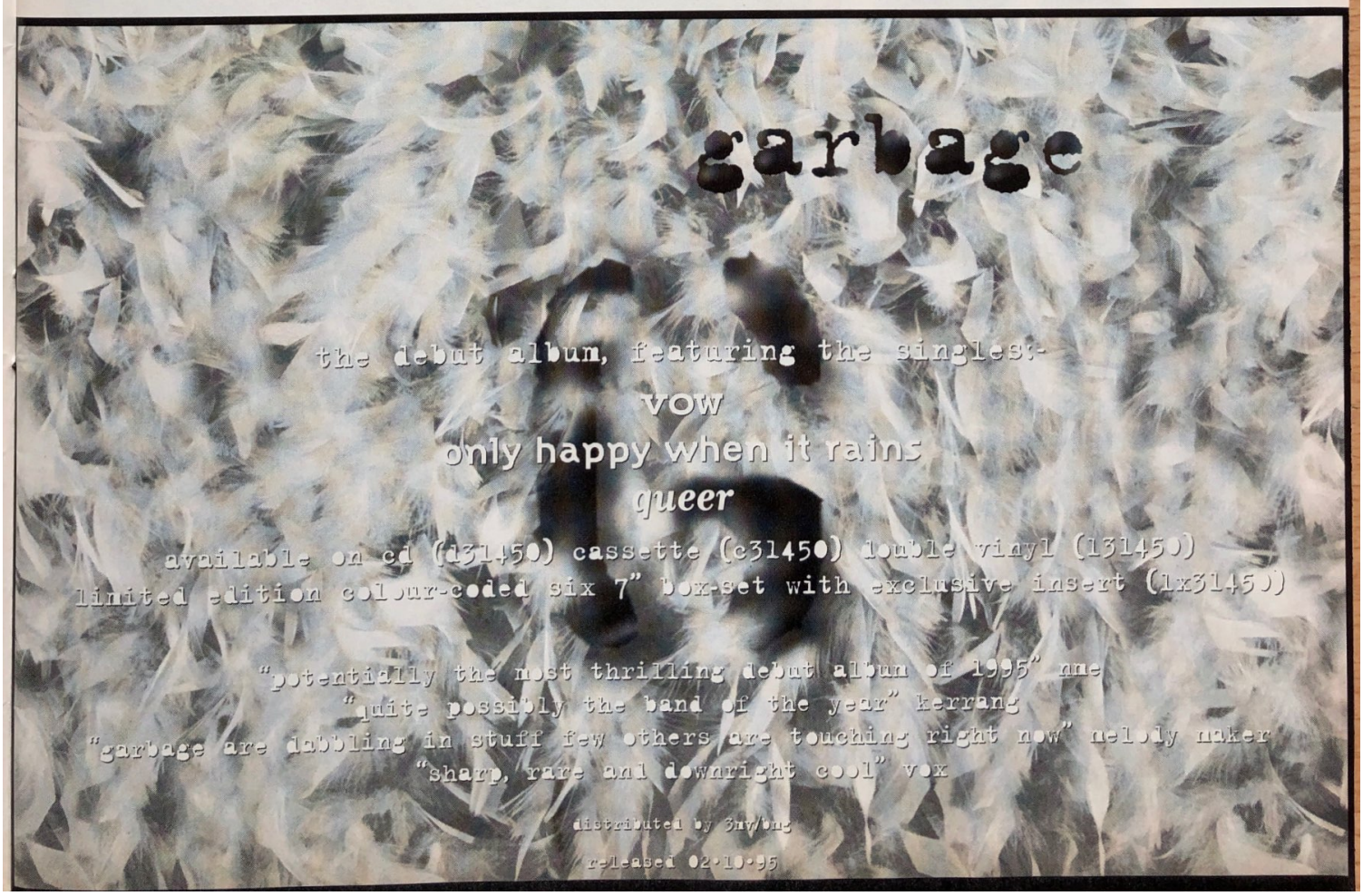
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CHECK 'EM OUT!

HOT NEW BANDS!!!

Who's hot, new and happenin'? Look no further! Check out the latest batch of up-and-coming bands that we reckon are gonna go places! And if you've got a demo that needs airing in our Demo Round-Up, send it to: Pippa Lang, Metal Hammer, Dennis Publishing, 19 Bolsover Street, London W1P 7HJ

Filter: frenetic and "gonzo"!

MUDSHARK

CHANCES are that Mudshark are the heaviest act to have emanated from Scotland (Drumchapel) since the heady NWOBHM days offered up the near legendary Holocaust! But don't let that put you off – they don't sound anything like each other!

Mudshark are very much a family unit, and they're good too. Brothers Ian (vocals), Sammy (guitar) and Derek (bass) McCotter, and cousin Peter Haggarty (drums) have just appeared at this year's T In The Park festival in Scotland, and by the time you read this they'll also have played a prestigious slot at Manchester's In The City music week. Soon they'll be spreading their message further.

Mudshark: suss and originality

Things are happening for Mudshark, and their self-titled debut CD is set to be released through Pony Music this month. A strong set of solid metal, wavering between (if one has to make a choice) Metallica's uncompromising power and Soundgarden's ear for melody. But throughout, Mudshark stamp their own youthful identity on tracks like the excellent 'Showtime', coming across like a young British rock band full of hope.

Like many young bands today, Mudshark don't comply with any musical 'movement' in the way that the late eighties saw a myriad of lousy AOR bands trying and emulate Bon Jovi, but are instead forging their own metallic path with enough suss and originality to suggest their future could be a rosy one.

Interested? For more information write to: Mudshark, P.O. Box 3629, Glasgow G41 2HB.

Jerry Ewing

FILTER

"A HUMAN being is essentially the sum total of everything he experiences," muses Brian Liesegang, who along with Richard Patrick makes up the Cleveland duo Filter. *Experience* is the motivating force behind the guitar-fuelled release from the frenetic pair, and they're getting plenty of it on their first ever tour.

They came together as a studio collaboration after meeting at the video shoot for NIN's 'Gave Up'; Richard toured with NIN and Brian worked on 'Broken' with Trent. From there, they became phone buddies and eventually went into the studio to record their debut album, 'Short Bus'. "We became a team without ever really setting out to be one," states Brian.

Although Filter tour with a full quota of musicians, they feel uneasy about letting anyone else get involved in the studio process, and have already planned their next recording adventure.

"We're getting a little studio put in a Samsonite suitcase, and we're going to drive around the States in a Ford Bronco and just write songs in the desert or in hotel rooms or wherever the hell the wind takes us. It's just going to be an extension of Filter – a very gonzo recording."

Denise Stillie

AGE OF ELECTRIC

FROM way up in the Canadian Prairies – Saskatchewan, to be precise, where moose and mounties abound – comes a band who, because of their isolated domicile, have created a niche of their own. Age Of Electric have in fact now moved to the more urban environment of Vancouver, but compared to, say, London, LA or New York, the quartet are still relatively innocent of musical trends.

"Because we come from such a small area," explains vocalist/guitarist Todd Kerns, "we've never had to look beyond our own little world. I guess we're lucky in a way."

Their music, as can be heard on their second, eponymously titled album (Gods Teeth Ethel!/Cargo), can be described loosely as modern-day rock (a heavier Live) with outstanding vocals and huge melodies. But in all honesty, comparisons are redundant.

The quartet comprise two sets of brothers: the Kerns (Todd and bassist/vocalist John) and the Dahles (guitarist/vocalist Ryan and drummer/vocalist Kurt). They got together six years ago, and since then have become firm favourites on the Canadian club scene. But their reputation has travelled further afield. After releasing their self-titled first EP in 1989 and a debut LP, 'Latest Plague', they ventured to LA.

"We had this huge guest list for one of our gigs," explains Todd, "either the Whiskey or the Roxy, I can't remember. But the only person to turn up was Bob Rock! He really liked us, and produced our next EP, 'Ugly'."

With the Bob Rock endorsement, how can Age Of Electric go wrong?

Pippa Lang

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Shelter: Hare Krishna hardcore!

SHELTER

RAY Cappo, frontman for New York hardcore band Shelter, has an interesting take on rock'n'roll. While he was growing up, he found that he was taking a different stance on music to the people around him.

"My sisters and brothers were into Led Zeppelin and AC/DC," he says. "To me, it was lame. I'd look at pictures of these bands with drug and alcohol habits and think, 'These people are losers; I don't ever want to be like that. I wanna be the opposite.'"

The opposite, according to Cappo, is Shelter. The band – completed by Porcell (guitar), Adam Blake (drums) and Franklin (bass) – are about to release their debut album, 'Mantra' (Supersoul/Roadrunner). The disc is strong, catchy, and very, very New York. Whether it's good enough to offset the idiocy of Cappo's comments, however, we'll have to see.

Shelter's straight-edge stance – no drink, no drugs, no casual sex and, gee, no fun – was born in the DC hardcore scene of the early eighties. The band also have strong Hare Krishna leanings, with Cappo even travelling to India (after the break-up of his last band, the ranting Youth Of Today), where he underwent official conversion to the religion and adopted the Indian name Raghunath Das. Cappo's also written a book (*In Defense Of Reality*), and in his spare time lectures on Classic Indian Literature.

So for anyone who likes their music to come from the moral high ground, then Shelter might just be your thing.

Ian Winwood

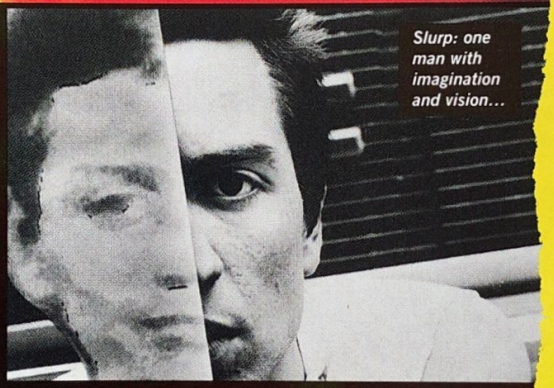
SLURP

SLURP are a mystery: one man, one album, one gig and one impressive line in anti-image. Slurp like to exist behind nothing but the music – no distractions, just the gloriously fucked-up nature of the sounds that he (known only as Mr Slurp) has dedicated his life to creating.

"I don't think that mundane, day-to-day normal band history stuff is right for us. I just decided to ditch that altogether," he says. Basically, I just want the music to do the talking."

Which it does, in such a way that Slurp's debut album, 'Classic Rock' (Grass Records), has managed to impress a wide range of people, because it really does sound radically different.

Living out of a van in Canada, Mr Slurp has proved himself to have the imagination and vision to create music that is classier and more produced than your average low-fi, but which is still a million miles away from any commercial production sounds. Nothing else really matters.


Slurp: one man with imagination and vision...

Just buy the record and wait. There will be a live experience, and it's going to be like nothing you've seen before.

"I'm just an endorphin junkie; caffeine and tiredness – it's kind of an unbeatable combination."

Get the Slurp buzz.

James Sherry

Age Of Electric: brothers at arms endorsed by Bob Rock

DEMO ROUND-UP

CORE

"CORE are a phenomenon", sez their press release. Bold statements always guarantee feedback. The claim may be somewhat exaggerated, but it gets Brighton's Core the required attention. Led by the quite stunning vocals of Lee Malin, Core have a sound all their own – sort of melodic hardcore, but nothing familiar. And this is where they may come out on top. In a demo drawer positively swelling with repeated riffs and presumptuous attitudes, Core's undeniable originality should be taken note of. Lee Malin – Mike Patton's little brother? A compliment not to be sniffed at.

Contact: Civil Tongue Records, The Basement, 14 Belgrave Place, Brighton BN2 1EL. Tel: 01273 570552

FLYBONE

THE Almighty seem to have taken on Sebastian Bach; or maybe it's just London's Flybone having a little joke. Actually, this lot do seem to know a helluva lot about hard rock song structures, as their three-track demo positively bursts with blistering cock-*rawk* riffs. As talented as any band who've been around twice as long, Flybone are far too slick for their own good. Picture them strutting their stuff, legs akimbo, on some stadium stage a few years down the road; or at least supporting Skid Row on their next tour. Blindingly talented. Unutterably safe.

Contact: Adam on 0171 284 4325 / Mark on 0181 777 3979

JUNK HEAD

CATCHY name for this total metal band from Wakefield, who evidently take all their inspiration from the NWOBHM. Those who are still living in that era may find Junk Head's 'The Album' 10-track demo to their tastes – driving, well-meaning metal played proficiently. But vocalist Sean Barren needs a little practice, particularly with ballads, and the band should think about creating their own sound, rather than sounding like a rehashed Praying Mantis. Still, early days yet.

Contact: Junk Head, 92b Flanshaw Lane, Wakefield, West Yorkshire, WF2 9JE. Tel: 01924 298432

STRESS ENGINE

HEAVIER than a very heavy thing, Stress Engine have chosen their name well, particularly considering the industrial death noise (very stressful, very engine-like) of their four-track 'Bury Your Head' demo. Stress Engine have thrown a certain bleak nastiness into the forum, both diverse and agonising to listen to. And although you probably wouldn't choose to listen to this on a Sunday afternoon's fishing trip, it would be well suited to accompany the final apocalypse. Give 'em a shot – if they don't shoot you first.

Contact: Rich on 01935 824140

GOMEZ'S CHILDHOOD

A STRIKING package always promises to float to the top of the demo drawer (demo candidates take note!). So Gomez's Childhood, with their biog and 10 x 8 pic set in a natty black folder, get a review for promotional effort. The New Jersey hardcore outfit look very 'ard indeed, and make all the right noises on this four-track taster from their forthcoming debut LP. But there's something missing. Like originality. And experience. Though fat bastard JB has suitably shouty vocals, the lyrics are hackneyed and the band's hardcore posturings are unconvincing.

Contact: Condition Five Records, 137 Grahame Terrace, Saddle Brook, NY 07663, USA. Tel: 001 201 794 2256

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ON TOUR WITH FE

RULE ONE: No water on the kids RULE TWO: No smoking RULE T R

Party animals Fear Factory welcome Martin Carlsson to the 'No Fun Allowed Tour' with Megadeth in Phoenix. But as they recount, there was a time when Dave Mustaine was eating out of the brutal bunch's hands!

THE TOUR BUS, PARKED OUTSIDE A HOTEL on the outskirts of the desert city of Phoenix, is huge and amazingly luxurious; at least for a band at the bottom of a touring bill that includes Megadeth, Korn and Flotsam & Jetsam.

In an air-conditioned hotel room, Fear Factory are laughing – at me. The vehicle I presumed was their mobile home turns out to belong to headliners Megadeth; the industrial metal mob are in fact driving across the vast continent in a small van without any beds, a TV or even a cassette player. Welcome to budget reality!

"One of the biggest misinterpretations by the fans when they see someone like us is they think automatically that we have all this money and this big bus, but it's nothing like that," explains guitarist Dino Cazares.

Fear Factory's philosophy is "to spend less money to have more money". Sure, they could demand more tour support from the record company, but in the end that money will be deducted from their forthcoming royalty cheques.

"I'd much rather have us travel in a van on our own than share a big bus with another band. Everyone getting along on tour can be a difficult thing in a big bus," surmises Dino.

It's three o'clock in the afternoon and the guys are relaxing. Having just woken up and swam in the pool, vocalist Burton C Bell's voice sounds totally fucked up. But as he puts it: "That's how I always sound on the road."

PICS: WILLIAM HAMES/IDOLS

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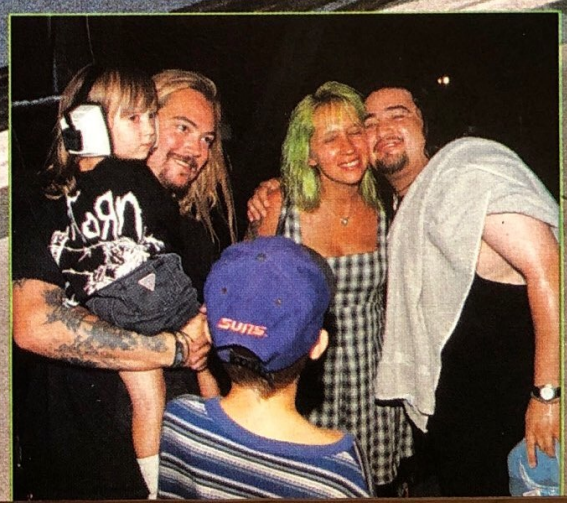
AIR FACTORY

THREE: No spitting RULE FOUR: No partying



Mr. and Mrs. Cavalera, Zyon and Dino ligging backstage

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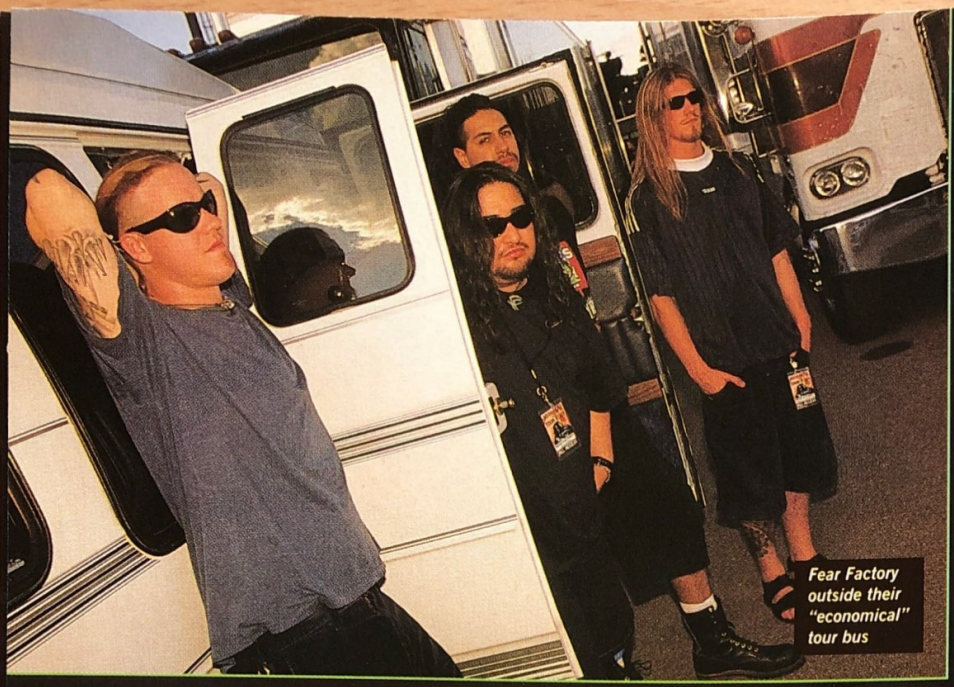


Fear Factory outside their "economical" tour bus

Looking through a couple of issues of *Metal Hammer*, the other members – drummer Raymond Herrera, bassist Christian Olde Wolbers and live-only keyboardist Raynor Diego – can't restrain themselves from laughing hysterically at the tattoo pin-up of Burton, joking that he will probably follow Type O Negative's Pete Steele's example and show off his organ in *Playgirl* magazine.

"I don't know, maybe I'd do it," says the slightly uncomfortable frontman...

Fear Factory have to laugh whenever the opportunity arises. It hasn't happened a lot lately, you see – the current trek across America has been branded the 'No Fun Allowed Tour': no parties, no women, no nothin'.

We drive to the venue, a 22,000-capacity field in the middle of nowhere. It becomes apparent that we've entered a restricted zone, where the name of the only law enforcement officer is Megadeth.

"Dave Mustaine is really straight and doesn't want anyone to party around him. Every now and then he takes a plane to the next show instead of going on the bus, and then we party with the other Megadeth guys on their bus. They're really nice guys, but they can't do anything like that when he's around," Dino explains.

Even at a mile's distance you could sense Fear Factory's frustration. On paper this tour is about as metal as it gets in the current alternative era. But there's nothing remotely wild or spontaneous about it. Instead you get the feeling of being in a disciplined military camp, full of commandments that thou shalt follow.

"We're not used to all the rules that Megadeth gives us, so we're yelling at our tour manager – fuck this! fuck that! I can't deal with not throwing water on the audience, especially tonight when it's 120 degrees. The production people tell us we can't throw water on the kids. It's a rule and it's stupid," the ever-so-frank Dino mutters.

"We can't dive into the audience and we can't provoke the audience to come on stage," Chris continues. "There's no smoking allowed anywhere, because they hate smoking!"

"If we're caught smoking weed anywhere we're fucking fucked! We'd get kicked off the tour," Burton adds.

However, sometimes this year's industrial metal gods just can't keep themselves out of trouble. Like the other day on stage, when Burton fired a huge chunk of saliva straight in the face of a local stormtrooper. "The security guard was standing right in front of me, and I was frothing and I accidentally spat in his face. It was the head security guard and he complained, saying it was intentional," Burton explains, shaking his head in amazement.

Fear Factory are now most definitely playing in a bigger league, where the stakes are higher and the attitude stricter. They find it hard to adjust, being conscious of what *not* to do instead of concentrating on far more important things.

WE GO OUTSIDE TO DO A PHOTO SHOOT in front of the not so flashy tour van. As the flash goes off, Dave Mustaine arrives with his son Justis in a much more elegant Mercedes. t wasn't always like that, though. Ironically, Mustaine used to beg Dino for shelter some 10 to 12 years ago, when the Mega-man had just been kicked out of Metallica and was struggling to survive in the rough streets of Los Angeles.

"I was 17 when we met. Dave Mustaine used to sell pot to my sister! I worked at this restaurant that he came into all the time. This was when Megadeth was just starting, and I gave him free food and beer. They used to go from house to house and were basically homeless. He sold pot and I hooked him up with people who wanted to buy.

"My sister Nora came to the show last night and he remembered her, cos I've brought it up to him a couple of times. But he didn't say anything about the pot or anything. He won't say anything about that stuff."

Over the years, Mustaine and Cazares have crossed paths on many occasions. Dino tells funny stories – some too filthy for a respectable magazine like this – about a fucked-up Mustaine harassing him on the street, shouting: "I know who you are!" before being led away by a personal assistant.

"Five or six years ago a friend of mine wanted to audition for Megadeth," Dino recalls. That was when they were looking for a guitar player. He wanted to borrow my amplifier, and in order for him to use it I had to be there and set it up. I went there and Dave goes: 'Are *you* auditioning?' and I said: 'Fuck no!' and walked away, ha ha.

"That was a long time ago, and he probably doesn't remember cos he was so fucked up. It's weird, the things he did 10 years ago and now we're opening up for Megadeth. I'm pretty sure he realises some of the shit he did in the past and is trying to put that behind him. He's actually been really nice to us on this whole tour. I thought when he saw me he was gonna freak out, but it's been really cool."

AN HOUR TO GO UNTIL THE SHOW, and Fear Factory are warming up – without any booze or drugs, just a heavy dose of Sick Of It All, Gorilla Biscuits and the fast-blasting Terrorizer. Everything is very healthy and *so* untypically un-rock'n'roll: stretching, push-ups...and I wonder if Burton will come strolling along singing some Pavarotti-style opera.

Instead there's chaos afterwards. Sepultura dad/mainman and Phoenix resident Max Cavalera turns up with wife Gloria and her, what, six, seven or eight kids? Everyone's excited about Max being here, and Dino pulls out a finished CD of the new Brujeria album, 'Raza Odiada', and plays it loud.

"Me and Raymond wrote this song in like two seconds, and I produced the entire album myself," Dino tells Max .

Earlier in the afternoon he shrugged off questions about Brujeria with a "Who? I don't know anything about them", obviously not wanting to ruin the 'mysterious Mexican outlaws' image.

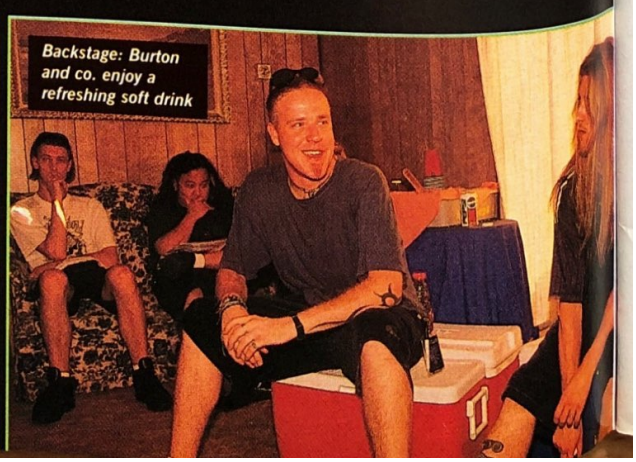
A couple of thousand people cheer when Max introduces Fear Factory with his standard "Fokk it opp."

Fourth band on the bill in front of a mainstream American audience...and surprisingly the response is bloody amazing. With their tight half-hour set, including a tribute to Agnostic Front with hardcore cover 'Your Mistake', the guys whip up a large, US circle-style moshpit.

Standing next to me at the side of the stage is the Cavalera posse. Young Zyon is wearing massive protective headphones. And although dad Max is tapping his feet, he doesn't quite enjoy this fabulous display of crushing metal as much as the rest of us.

Fear Factory's time is up, and the visibly satisfied band bids farewell.

So do I. There's just no reason for sticking around. After all, this is the 'No Fun Allowed Tour'.



Backstage: Burton and co. enjoy a refreshing soft drink

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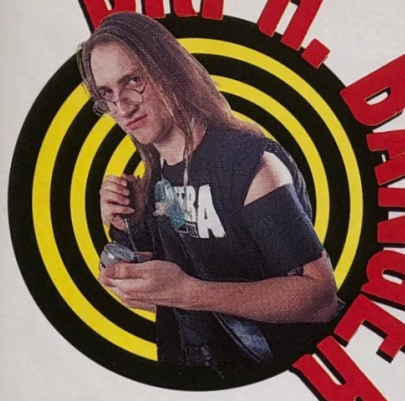
DR. H. BANGER



WONDERING WHAT EVER HAPPENED TO DREAD ZEPPELIN? WONDERING WHERE TO TRACK DOWN THAT ELUSIVE DIAMOND HEAD BACK CATALOGUE? IF YOU HAVE ANY QUESTIONS OF A METALLIC NATURE, THEN WRITE TO DR. H. BANGER (GRADUATE WITH HONOURS OF THE 'BANG THOSE HEADS THAT DON'T ALREADY BANG' SCHOOL OF METAL!), C/O METAL HAMMER, DENNIS PUBLISHING, 19 BOLSOVER STREET, LONDON W1P 7HJ

I recently bought the Jimmy Page and Robert Plant album, which I really like, and now I've started looking for LED ZEPPELIN records. I saw a few in the Led Zeppelin section in the record shops, but what I want to know is are all the albums Led Zeppelin recorded still available, or were the ones that I saw just the ones that you can still buy?

Owen Palmer, Dunstable

The whole of the Zeppelin back catalogue – 'Led Zeppelin', 'Led Zeppelin II', 'Led Zeppelin III', the untitled fourth album (usually referred to as either 'Led Zeppelin IV' or 'Four Symbols', 'Houses Of The Holy', 'Physical Graffiti', 'Presence', 'The Song Remains The Same' (a double live album), 'In Through The Out Door' and 'Coda' – has continued to be available (and is still selling well, as a matter of fact), and all but 'The Song Remains The Same' have recently been reissued in digitally remastered format. You should also check out the compilation albums 'Remasters', featuring 26 remastered tracks, and the 54-track boxed set 'Led Zeppelin'.

I'm an obsessed AEROSMITH fan! I've been a fan since 1976, but in the last few years I've been looking for their fan club, but unfortunately the original fan club has moved. Could you please tell me what the new Aerosmith fan club address is.

Vanessa Ashfield, Newcastle-upon-Tyne

The band's record label, Geffen, having had numerous letters from Aerosmith fans who sent money to the Aerosmith fan club and received nothing in return or had other problems with the club, are now not giving out the address. Instead, they suggest that fans wanting to write to the band do so via Geffen, who promise to pass all correspondence to the band. Write to: Aerosmith, c/o Press Office, Geffen Records, 159 Piccadilly, London W1C AOX. But please don't phone Geffen, as they are only passing on correspondence, and do not deal with enquiries.

I heard about FOO FIGHTERS doing a gig at King's College (London), and I was so pissed off to have missed it. And to top it off, a Nirvana/Foo Fighters fan who goes to the same school as me saw it and said they were brilliant. When will Foo Fighters be touring Britain, and where will they play in London?

Matt, London

Foo Fighters (who, for those who don't already know, are ex-Nirvana drummer Dave Grohl's new, critically acclaimed outfit) made their next UK appearance at the Reading festival on Saturday August 26. At the time of writing, the band don't have any other UK dates arranged, but shows here later in the year are probably not out of the question (stay tuned to Hammer for details if and when they emerge).

My brother, who doesn't know fuck all about rock, was looking through records in a second-hand record shop recently, and when he came back he said he'd seen an album by SKID ROW (a band that he knows I like) which was from 1986 or 1987 and said Gary Moore played guitar on it. I'm a new fan of Skid Row, but I've read a lot about them and have never read anything about Gary Moore ever being in them. Can you tell me if he did, and if so when he left the band.

Nigel Anderton, Halifax

Confusion! No, Gazza never played with Skid Row (Seb Bach and co), but your confusion occurs because Moore did have a blues-based band called Skid Row back in the late '60s (long before Seb Bach even thought about wrapping his tonsils around a microphone), and which for a short period included future Thin Lizzy mainman Phil Lynott in its line-up. The album your brother mentions – and which made your head spin, by the sound of it – was almost certainly '87's 'Skid Row' compilation of tracks by Gazza and co, which of course has nothing to do with Bazza and co. Brothers, eh?!!

Please can you tell me how many albums Faith No More have released and what the titles of them are. And which ones are with Mike Patton singing and which ones have a different singer.

Melanie Langley, Ipswich

The albums released to date by Faith No More are as follows: 'Faith No More' ('85), 'Introduce Yourself' ('87), 'The Real Thing' ('89), 'Angel Dust' ('92), 'King For A Day...Fool For A Lifetime' ('95). All but their first album, which was on the small US independent label Mordam, were released in the UK through Slash/London. The band originally gigged without a singer, instead inviting members of the audience to supply the vocals each night. Chuck Mosely, a friend of FNM bassist Bill Gould who regularly got up to sing with the band during this time, eventually became a full-time member in 1983, and was the vocalist on the albums up to and including 'Introduce Yourself', after which he was replaced by Mike Patton.

Whatever happened to the outstanding MUTHA'S DAY OUT? I Haven't seen or heard of them since 'My Soul Is Wet'. Are they gonna return to the UK soon? Oh, and whatever happened to the single 'Locked'? Was it ever released in the UK? I haven't been able to find a copy on my vast trawls.

Ed, Chelmsford

'Locked', the band's first single, was indeed released in the UK prior to their 'My Soul Is Wet' album, and Chrysalis Records inform us that it should still be available if you you're prepared to look hard enough.

Unfortunately for MDA fans, the band split after their last tour, and they all headed off back home to Arkansas. According to Chrysalis, lead singer Michael began working on a solo career, rapper Bryce is currently attending music school, and the rest of the guys are putting together an as yet unnamed band.

Mutha's Day Out: called it a day after last tour

Scanned with CamScanner

Luke loves his fags, so much so that he collects the smoker's essential companion – Zippo lighters!

Scanned with CamScanner

At home with LUKE MORLEY of Thunder

When Thunder aren't on tour, Luke Morley goes home to the genteel bit of southeast London that borders Blackheath. Chris Marlowe eventually finds the hidden side entrance that leads up one flight of graciously curving stairs in what used to be a huge family house, in order to go Behind Closed Doors with the songwriter and left-handed guitarist

THE LOUNGE

"I grew up in southeast London. And I always promised myself that one day when I had a bit of money I'd live in Blackheath. So here I am! I've lived here since April 1990. What made me buy this place as opposed to any other was that I like a big lounge and I like a lot of light coming in all day. I looked at a few places, but I came in, saw this room and said: 'I'll take it.' It was that quick.

"I haven't really done much with it, I know. Stereo, TV, guitars... Those are all family pictures on top of the mantelpiece. I've got a Magritte on the wall there, but I do actually really like the Old Masters of painting. Both of my parents were art teachers. That probably influences that slightly. Actually, that's a painting my father did of a little town in Derbyshire. When my parents divorced, I spent three years growing up there with my grandparents.

"It's just me here, but for a while it wasn't. When I first moved in, before I converted my spare room into a studio, an old girlfriend of mine rented a room from me. We'd gone out for like a month seven years before, so it wasn't major, and we stayed good friends. That was quite interesting – she made me look like a vicar! There was more traffic through here than Waterloo Station. We had a lot of fun when she was here.

"My sister works for me two days a week. Comes in, cleans up, organises, and when I'm away she looks after things. But she's starting a BA Fashion course soon, so I'm going to have to find another cleaner – which is going to be devastating. It has to be somebody you trust, and somebody who won't be shocked at what they find in the bedroom some mornings!

"My only real hobby, if it can be described as a hobby, is I love eating out. I've got this big kitchen, but I don't think I've used anything in it except the microwave. And that's been acting up! One of the reasons I like Blackheath is the village, and around there there's like 23 restaurants and a couple of really nice pubs. Because when you live on your own, cooking for one person is really dull. So I take a wander down to the village, maybe go to the Italian, get a bottle of wine, catch up on the gossip... It's nice."

THE STUDIO

"There's various things in my studio here. My toys. A couple of DAT machines. This tape machine is busted, actually. I've got to take it back to the makers. This is where we make all our demos, and where I do all my brain-squeezing. That Naomi Campbell calendar over there... I don't particularly like Naomi Campbell, but I got given that, and for want of something better it went up. I know she's a very beautiful woman, but I think she's thick and vain and I don't like that. It doesn't matter how beautiful somebody is. She doesn't seem like a particularly nice person to me.

Luke's home studio

"Over there is Manchester City FC – the '69-'70 team, which was very good. When I was living with my grandparents in Derbyshire, I used to go watch Manchester City at regular intervals. It's really funny, nobody supports City any more. It's only me and Billy Duffy that support Manchester City. There's a little bit of trivia for you! I don't really support anybody, but I do enjoy watching a good match.

"Playing Donington the first time was a big day for us, so I thought I'd keep the poster. And it's interesting that that was only five years ago. Whitesnake headlining over Aerosmith! Poison, the Quireboys, Thunder... How the music industry has changed since then."

ZIPPO LIGHTERS

"Inadvertently I've acquired loads of Zippo lighters. I'm always being given them, particularly when we go to Japan, because the Japanese analyse everything you do. Some magazine asked me, 'Do you collect anything?' and I had a lighter in my hand so I said: 'Zippo lighters.' It was the first thing that came into my head. And now every time I go there I get bags of Zippos. This Led Zeppelin one here was given to me by a journalist out there. When Zeppelin launched all the back catalogue – oh, I sound like a train-spotter, don't I! – of all the remastered CDs, they printed up one hundred of them and gave them to Japanese journalists. So who knows, this one may be worth something some day. People scoff at things like that, but I think it's interesting. But I mean, I would never wear a Thunder T-shirt, for

PICS: MICK HUTSON

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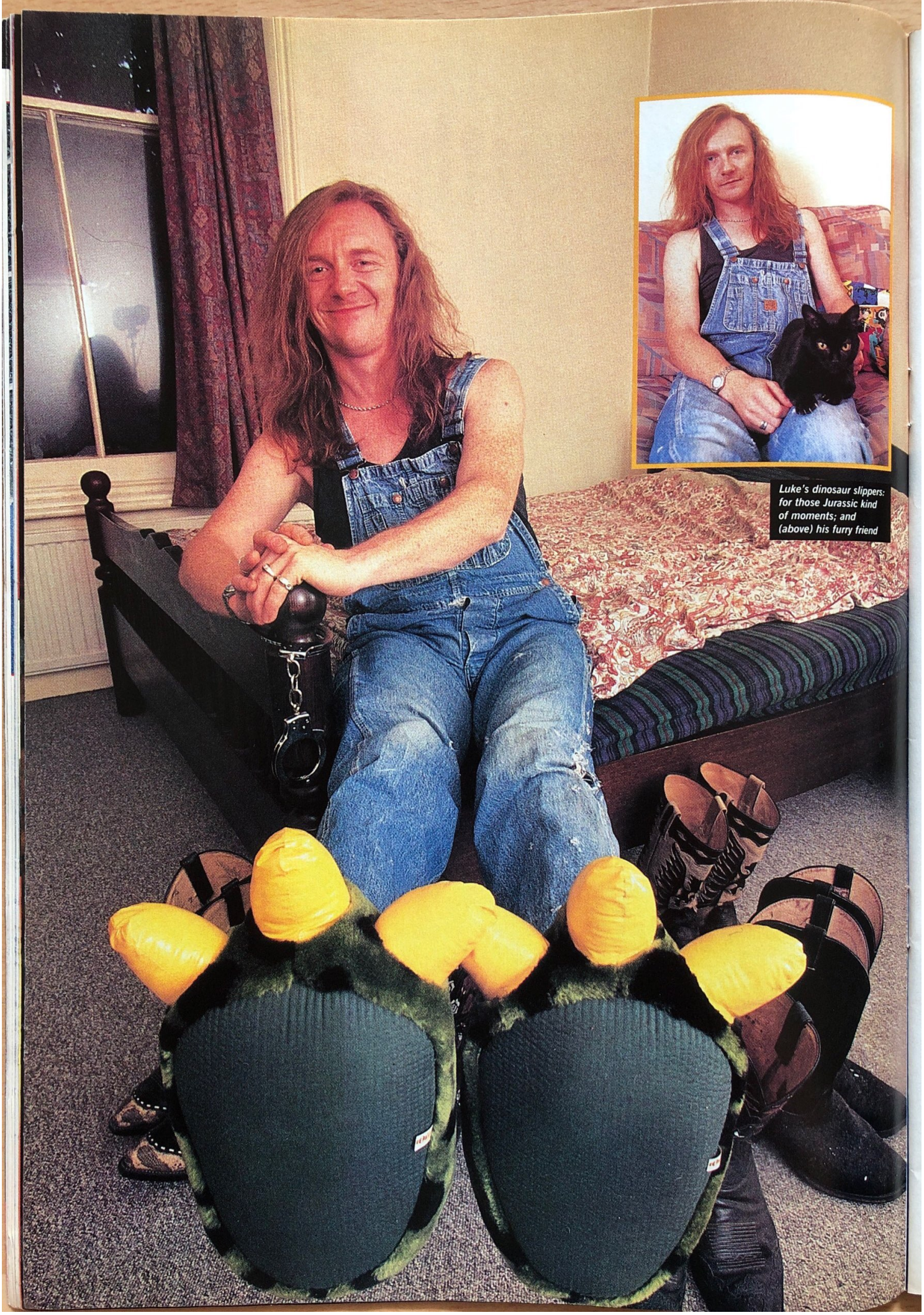

Luke's dinosaur slippers; for those Jurassic kind of moments; and (above) his furry friend

Scanned with CamScanner

instance. No, not even when I'm out running. God, no. Imagine getting knocked over and getting found in a Thunder T-shirt. That would be so embarrassing.

"This John F. Kennedy memorial one is quite nice. I bought that one myself on Melrose Avenue, in LA. I thought it was so, erm... typically American. I had to have it. I do actually like Zippos as objects though. They're the ultimate functional design.

"I'm spoilt for choice now. I'll get dressed in five minutes and it takes me an hour to choose which Zippo I'll take. This is really boring! (laughs)."

GUITARS

"I'm a guitar player, so I collect guitars. Not as obsessively as I used to, because it can be a very damaging thing – financially! And spiritually. Another problem is, being as I'm left-handed, left-handed guitars are much harder to come by – good ones, rare ones, whatever. And whenever a kind of real timepiece comes in to England, Paul McCartney always bloody buys it! (laughs). But I like guitars. I do have to watch myself in that department.

"This one's a good one. Look at the neck. Elvis had a guitar that had 'Elvis Presley' on the fretboard, and I thought, one day I'm going to one of these made. And I met this guy in Birmingham, Bob Whiles, who was a guitar maker. He came up to me at a gig – he was really into Thunder – and he said: 'I'd really like to make you a guitar.' So I said: 'What kind of guitars do you make?' And he said: 'All sorts.' So I had him come up to the office one day and bring a few that he'd made, and I said: 'Can you make me an acoustic that's got my name on the fretboard?' Just for a laugh, really. And he said: 'Yeah, of course I can.' So I said: 'Oh, okay. I guess I'd better get it then.' He made me this and a matching 12-string.

"I'm a bit of an old purist with guitars. I like old Stratocasters and Les Pauls and Telecasters. The mid to late '80s guitar designs – as championed by your Steve Vais and your Joe Satrianis and your Nuno Bettencourts – became, I think, not very nice looking. I think that when Les Paul or Leo Fender first made guitars, they'd already been playing 30 years and they knew what they were doing. Asking some 20-year-old kid off Sunset Boulevard to design a guitar, you know you're going to get something that's fairly horrible. The colours! Yuck."

OTHER PEOPLE'S MUSIC

"I still love all the music I listened to when I was a kid – I'm a bit of a Who and a Led Zeppelin freak. I used to collect records, but I buy records that I want now. I'm one of the only people in the music business I know who actually doesn't blag them from labels. I do blag them from our label, EMI, but I don't have a problem with that! But I do actually go and buy records. It might seem naive and daft to some people, but I do think that it's always worth investing money back in the industry, to whatever small degree. (Laughs) I'm a socialist, I can't help it.

"I like going to record shops as well. I do like going through racks. That way there's always something that surprises you. You think, 'Oh, I ought to have that.' So yeah, I'm starting

Luke holds a painting done by his pops

to get snowed under with CDs and stuff. And I've got loads that aren't here; I've got loads at my mother's place. I like music, you know?

"I'm still a fan. But I do find as I get older that I read the music papers less. I still like all kinds of well-written magazines, it's just there's a colossal prejudice against hard rock. I find that really depressing about the music business in general. You know, there's so many bands that we outsell that are 'hip'. It's just not acknowledged by large quarters of the music industry as being serious music.

"I find that, if you get a young journalist who's fresh out of college and has a real problem with anything before like two days ago, it's always, 'Oh, what you do is heavy metal.' Okay, how do you define heavy metal? 'Well, sort of loud thrashy guitars.' Oh, like Pearl Jam? 'Well, no...' Where do you draw the line? This is where the argument always falls down. What's Soundgarden? What's Alice In Chains? Who do you think influenced Pearl Jam? Jimi Hendrix. And Free, perhaps.

"The function of a music paper these days, it seems, is to be a fashion magazine that writes about music, or that interprets music by fashion. Which to me is irrelevant. Music is about something else. Music is about communication between musician and listener. That's the only thing that matters. Everything else is peripheral – haircuts, trousers, attitudes, how many drugs you can take, how many women you can sleep with, how far you can projectile vomit... Who cares?

"We all have preconceptions, but it's like... I was a kid when punk rock started, and I was very into Led Zeppelin, the Stones, Pink Floyd, everyone else who was around then. And I switched on the TV one night, and there was the Sex Pistols doing 'Anarchy In The UK'. And I was disgusted. 'They can't play, he can't sing, what a fucking horrible haircut...' I missed the point. Years later, I think their music has lasted quite well. In the end, it turned out to be a victory for music – I think by accident, almost! I don't know. A band like ourselves, who could never be described as being hip, what's quite interesting is we keep selling records and we keep selling concert tickets. Somebody out there must like what we do. We were unfashionable when we started, so who knows, we may end up being fashionable in a couple of years. You never can tell! I think if there's somebody who writes songs and plays the guitar who starts worrying about that shit, it's time to give up."

THE BEDROOM

"My bedroom is here in the back, so it's quiet. There's my bed, there's my clothes. That's it. My cowboy boots – I've acquired them all over the years, basically. I had this pair with the flowers hand-painted, actually, by a girl who approached me at a gig in England. She said: 'I paint clothes, let me paint your boots." So I said: 'How much?' She said: 'Fifty quid or so.' So I said: 'Okay then, go on.' She was very cute as well, so I didn't mind spending something!

"Now these, I got given these dinosaur slippers in Japan. You put them on and – I think they've got a battery in – (grrrooooowllll)... Yeah! They make this dinosaur sound when you step. So I always thought if met somebody who I didn't like who had a child, I'd give these (grrrooooowllll) to the child!

"It's all fairly functional stuff in here, really – notebooks sitting there in case I get ideas in the middle of the night, which I do sometimes, lamp, erm...the necessary bottle of baby oil by the bed! But I'm not a big one for... accoutrement. Or props!"

BLACK CAT

"The cat doesn't have a name. She's actually my sister's cat. Being my sister's cat it's her responsibility, and she never named it, so she's just Cat. That is what she is.

"We were in the States last summer for like three months making a record, and my sister moved in to look after the place and the cat sort of came with her. When I got back she was moving, and asked, 'Can the cat stay for a while?' So the cat ended up like staying here permanently. The trouble with animals is you do get used to them. They're supposed to be very therapeutic and good for your heart. But all she does is stress me out lately – in with the wires and stuff in my studio."

Scanned with CamScanner

SHOOTING FROM THE HIP!

20 QUESTIONS WITH SKIN (SKUNK ANANSIE)

as interrogated by Pippa Lang

Is rock and roll sexist?
"Yeah, it's about as sexist as anything else. I think most professions are sexist."

Have you ever been so drunk you passed out?
"Yes, actually! In LA last year I stupidly decided to challenge Dirk, Managing Director of One Little Indian, who's like 6' 4". I told him I'd drink him under the table – and I drank so much Tequila I passed out! Pretty stupid, really, but funny. I haven't drunk Tequila since."

Have you ever committed a crime?
"I've committed many crimes. Where do I start?! I've committed many demonstration-type crimes, cocktail-type crimes, damaged stuff, done everything, really. But I'm older and wiser now."

Why do you have the white stripe on your head?
"All the white stripe was, was me and Ace pissing around with some make-up, and I put a white stripe on my head cos I thought I'd look like a skunk for the night. Sometimes it's a cross, sometimes a stripe, but it was all just me being silly."

Is there anything you would die for?
"I'd die for freedom. I know it sounds naff and tacky, but if people are gonna infringe on your freedom so you can't do anything, you might as well pay the ultimate sacrifice in order to give freedom to yourself and other people. I'd die for my mum too."

Are you rich?
"No, not yet! But I'm rich in spirit and *lurve*! Only joking!"

What band would you love to play with?
"Well I'd love to support the Foo Fighters. But if you mean what band would I love to play *in*, I couldn't imagine playing in any band but Skunk Anansie."

Do you want to have children?
"That's a hard one! I'd like to have them, but I don't wanna *physically* have 'em. I'd probably adopt 'em. No, not artificial insemination either, cos I don't want the whole pregnancy thing. I've got no motherly desires at all!"

Who is your hero/heroine?
"Alice Walker, Angela Davis, and a singer called Bette Davis, who used to be married to Sly Stone and married Miles Davis too. Oh, and I like Bianca from *Eastenders* too. She's cool, a complete bitch!"

Would you pose naked for *Playboy*?
"No, I wouldn't really. I wouldn't wanna take the shame!"

Have you ever wanted to punch out a journalist?
"Not yet! I've been angry at a coupla journalists, but at the end of the day they've got their own particular point of view. And I think it's really sad that some pop stars can't be criticised, and they get really violent. Cos at the end of the day it's all about personal choice, isn't it? And if you can't take criticism, then you're pretty sad. If you can't handle it, then don't pick up the bloody paper! I mean, in a recent feature we were portrayed as being personally quite aggressive, which we *can* be, but it was like the first time we'd been portrayed that way, so that was quite weird – like we're a bunch of bloody criminals! But then it's all true, of course, so we didn't mind!"

What single thing would improve the quality of your life?
"A fuckin' good therapist!"

What's the last record you bought?
"I've just bought this album called 'The Best...er...*something*...In The World Ever'. It's an indie record. I was playing it, and 'I Can Dream' by Skunk Anansie came on, and I didn't even know we were on it! And it's got loads of my favourite tracks on it, like Smashing Pumpkins, the Cranberries, Oasis, Therapy?... The album I bought before that was Stanford Prison Experiment. They're really great."

Do you feel strongly about drug-taking?
"Yes, everyone should do it! Obviously in moderation. But all this heroin stuff at the moment is such bullshit. This whole 'trendy' heroin thing makes me wanna puke, because it makes the whole thing kinda credible. The amount of pop stars taking it and getting off on it... That's not what drugs are about. They're not about fucking yourself up completely, they're more about having different experiences and having a lotta fun. I wish people would stop glorifying smack. There's a lotta musicians using heroin to look for a reason to have a bit of angst so they can write songs about it all. That whole philosophy's such *wank*, cos it's just like fucking yourself up for a song. If you haven't got the material in the first place, you shouldn't be writing songs! It's really sad. But, you know, a few Es, a good spliff... Everyone likes a good spliff. I don't actually smoke myself, but I *can* understand a good spliff!"

Have you ever taken part in a political demonstration?
"Millions! I once took part in a college demonstration when I was up north studying, and I got arrested for standing on the fuckin' pavement, because the police wanted to go home. That was quite memorable, cos I pleaded not guilty, cos the whole theory was so unjust. We were having a peaceful demo against some Student Union people who were having some kind of racist event, and the police wanted to go, so they decided to arrest me cos they thought I looked like a ringleader. That was in my extreme days, cos part of being a student was about being extreme. Then you get into the real world and realise things ain't quite so simple."

Who is/was the greatest British band of all time?
"I'm not so arrogant, but in a few years' time...! No, really, the Beatles. Superb songwriting."

Do you own any Bon Jovi records?
"No I don't! I've always, always loathed that band. Well, not *loathed*, but, you know how there're some bands that just don't register, you just don't think about them? Well I just never really thought about Bon Jovi!"

What was your last day job?
"Interior designer. But I fuckin' hated it. I walked out one Friday night and I never went back."

Have you ever participated in a satanic ritual?
"No! I'm not someone who's intrigued about knowing my own future. I think it's much more exciting to discover it for yourself. I've had my palm read like *once* in my entire life. It's like whatever you're told by a palm-reader or whatever, I think you can subconsciously point yourself in that direction. I think it's more exciting to just see what happens."

When was the last time you cried?
"Last night."

PIC: ANDY CONNOR

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DOWN: PHIL ANSELMO'S HE

Down's riffmeisters: Pepper Keenan (left) and Phil Anselmo (centre with the offending instrument)

PIC: JOE GIRON/KERRANG!

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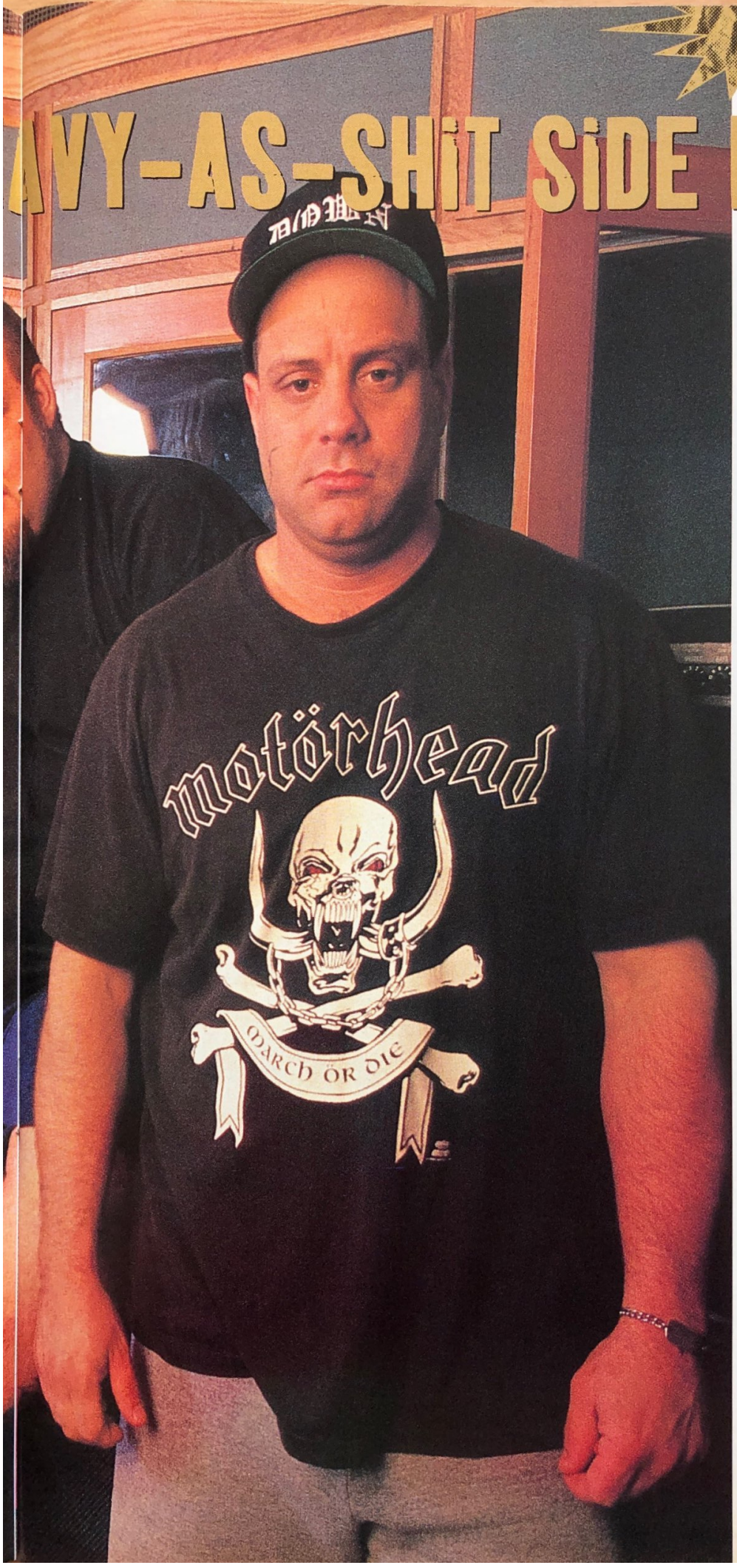
AVY-AS-SHIT SIDE PROJECT!



The demos of Down have been kicking around for the past couple of years, and last they have come together as a full album. Katherine Turman speaks with the prime offenders Phil Anselmo and Pepper Keenan about their brutal collaboration

"I'M PROUD TO BE FUCKING HEAVY METAL," growls Philip Anselmo. "Those alternative people couldn't wait until Kurt Cobain was cold to rip off everything he ever did."

Clearly, Anselmo has strong opinions. And now, before Pantera record their follow-up to 'Far Beyond Driven', rather than take any time off, play a little golf, Anselmo has channelled those opinions and anger into another thing he's damn proud of: the band Down. It's a "side project" featuring Anselmo on vocals and guitar, Corrosion Of Conformity's Pepper Keenan on guitar, Crowbar's Kirk Windstein and Todd Strange on guitar and bass respectively, and Jimmy Bower of Eyehategod on drums.

Both Anselmo and Keenan, pals since their teen years, share a passion for music – and hangin' out and partying. As for rock'n'roll, Anselmo snorts: "Forget lying on the beach in Hawaii, I'd rather have a basement filled with bugs. I am a musician. I write constantly. I'm always doing all kinds of shit. People don't understand. We started doing Down because at the time, five years ago, everybody was just listening to Trouble, St. Vitus, Witchfinder General and shit like that. Basically, Down is influenced by all those bands."

'NOLA' (which means New Orleans, Louisiana, the fine city where Down resides) is a powerful debut, as good a heavy-duty record as you'll find out there in '95. But it is not certain that there will be another to follow. "Well we ain't got no more songs right now, so there's no tellin'," says Keenan, phoning from a COC show in Canada. All the members of Down know is that they are in it for fun.

"We always tried to keep Down as something we did just for kicks," he continues. "We've done live shows, just club gigs, around New Orleans. It was just in the summer time, and we were all home an' bored shitless, y'know – 'Let's do somethin.' You can't sit around an' drink beer *all* the time," Keenan says with a laugh."We knew the music was killer, but we wanted to try going a different

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route, you know. The main thing we're doing is not hyping the shit up. I'm not going to sit there and say (affects stupid rock voice) 'it's the most insane, over-the-top shit...'"

But it is. Tunes like 'Stone The Crow', 'Temptation's Wings' and 'Eyes Of The South' are Southern aggro metal; thick as treacle, diverse, with an ultra-heavy grind and boasting Anselmo's trademark growly vocals. Yet Keenan and Anselmo have a bit of a different take on how to describe Down.

At first, Anselmo came up with the band name because "originally it was going to be a slow, heavy band. Little did I know that the Southern rock influence and shit like that would be creeping in. We definitely keep Pantera and Down separate. Pantera is a heavy metal band who plays extreme heavy metal; Down is more old equipment..."

For his part, Keenan would have liked to have tweaked the guitar tones on 'NOLA' a little, awesome and toneful as they already sound. "I know I could make 'em sound better. That's just the way it is being in the studio. I mean, I think the record's killer. I'm not gonna beat my head against the wall, but I would have done it a *little* bit... It's just a little too 'metal' sounding."

And Down is? "A big fat rock band, you know," believes Keenan. "I don't know if it's metal; it's got two kick drums. I don't even listen to metal so I wouldn't know. Sure, I guess it's metal. You can label it whatever you want to. Just as long as it rocks and it's got a good backbone to it, that's what matters to me. But of course I'm more into Judas Priest and that sorta shit more than Weezer!

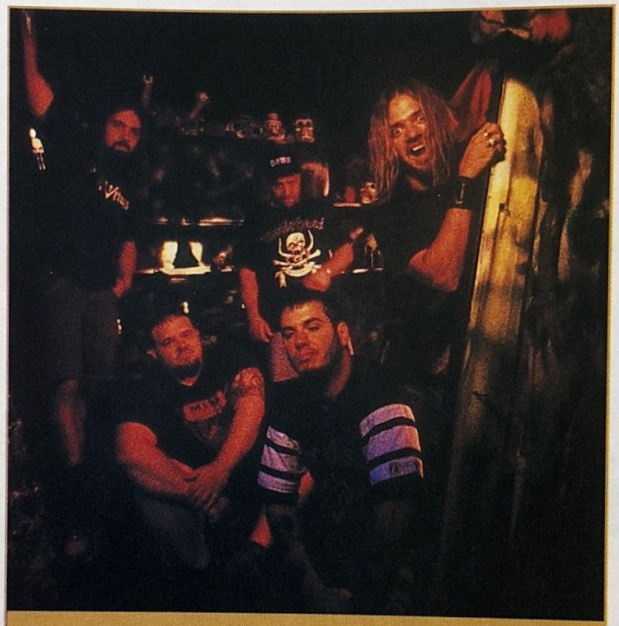
"I know this record stands on its own," he continues. "It's like Phil and myself's little experiment to see if the music will speak for itself without a bunch of bullshit behind it."

For his part, Anselmo is glad that Down is, by design, remaining pretty low-key, because, he says, hanging out as Pantera sometimes makes him feel self-conscious. "Being out, it's like, "Oh, he's the singer in the band.' 'Oh, he's here.' I'm not really into that kind of shit. In fact it makes me feel like a dick. You feel stupid."

Often, with some modicum of success, the artists don't change, rather it's actually the perceptions and reactions of those surrounding the band. Anselmo begs to differ. "Some people change, they really do. When you change, that means your ego is obviously inflated. And there's an up and down to every fucking band. You're not popular all the fucking time, unless you're Metallica or something like that. There's gonna be a downfall, and the more you're a fucking dick, and all full of yourself, you're gonna crash twice as fucking hard. So you might as well just be real. You're gonna piss a few people off along the fucking way, but that's just life," Philip philosophises. "But if you can be real with the real people, you're doing pretty good."

NONE OF THE OTHER MEMBERS of the bands that contribute personnel to Down – Dimebag Darrell or C.O.C.'s Reed Mullin, for instance – are in any way threatened by Down. Keenan feels the difference between working with his band and playing with Anselmo are "apples and oranges, really. Me and Phil will just sit around and write songs, write riffs, whatever. We wrote some of this shit when we'd hook up on tour, sittin' in Phil's garage, whatever. We'd write little riffs and organise songs. We were all into the same kinda shit, so we wanted to make sure we could write little fuckin' tunes, and they ended up being a lot more solid than we thought they'd be. It was actually very easy to do."

And at times wacky too, it seems, as Keenan explains the genesis of the ultra-mellow, spooky and evocative 'Jail': "We wrote it in his house – he's got like a haunted house, and we sat in the bottom of his house. And we sat there in this fuckin' stalactite papier- mache cave and smoked about two ounces of weed. We had a little Casio keyboard and Phil played a crappy mandolin and we all sat in a circle with candles and shit. It was awesome! It took us about 10 days to get it.. Well not really, but we'd screw up every time. Somebody'd nod off and fall asleep," he recalls with a laugh.



"i know this record stands on its own. it's like Phil and myself's little experiment to see if the music will speak for itself without a bunch of bullshit behind it" - Pepper Keenan

'Eyes Of The South' is another weird and wonderful piece of tuneage... "Yeah, it's a killer song," enthuses Keenan. "I don't want people to take it in a certain way that I'm sure people will, but I can't give a shit. It's not what people think it is."

Er, could you expand on that, Pepper?

"I'm not gonna sit there and defend myself. It's music, period," he semi-clarifies. "That's the other thing that irks me about the music scene, everything is so watered down and friendly. Nothing has the balls to stab into anything any more. But it ain't like me and Phil sit around thinking about political issues! We're just fuckin' writin' songs; we're just drinkin' and writin' shit that we think rocks."

Speaking of things being watered down, the making of 'NOLA' was not without problems – problems of the natural sort: "Fuckin' 36 inches of rain in two days!" moans Keenan. "When we were making the record the whole damn place flooded, lights went out and everything. We got pictures of that and shit. It's fuckin' hilarious. Drums are floatin' around the fuckin' room, there's like literally two feet of water in the whole studio... We were recording 'Bury My Smoke' when the rain started. And when we were in a studio with a glass roof, and we could see the lightning – and I've seen heavy rain before, man – we were like, 'God damn! We better start building the ark!' Then the power went out and the fuckin' door busted open and water went *whoosh*! It was pitch black and all we had were candles and shit. Typical," he says, laughing. "As soon as Down get in a studio, locusts come and a fuckin' storm happens!"

Rain, swamps and tons of cool bars and architecture: 'NOLA' seems to definitely be a product of New Orleans and its wealth of influences, musical and otherwise. "Oh, definitely," concurs Keenan. "I mean, if you gave those same riffs to somebody from Ohio, I don't think it would sound anything like that. The only way I think I could explain it would be if you saw all of us sitting in a circle, rockin' out; just into this lazy, behind-the-beat thing, and when the drummer's pushin' things along. Instead of playing ahead of the beat, it seems kind of lazy and kind of punctuates the heavy parts of a little more. It's stupid musician-talk, but it really works. And the rhythms not something that you do purposefully, it's something you grow up knowing how to do from listening to all that shit in New Orleans.

"I'm totally into the whole New Orleans music thing," Keenan continues. "I go to a place called the Maple Leaf all the time, and there's a bunch of wonderful brass bands down there, like the Rebirth Brass Band, a bunch of young guys that fuckin' kill it."

The vibe of 'NOLA' also seems to be alcohol and pot-induced, just in terms of the album's cool, laid-back feel. "Just classic jamming circumstances!" is how Keenan explains it. "Things that make you write. People seem to forget what making music is all about. I'm not saying it's about pot and liquor, but you ain't gonna be all uptight in a 24-track studio, with track lights and ferns hanging all over the place, and make a rock record, y'know? With Pantera being a gigantic band and COC ain't doing too bad, it was basically just us sittin' back in a garage gettin' back to where it started from, trying to keep all of that outside shit away. And now the ironic thing about this is that the fucking thing's out on Elektra (East West over here), so we're back in the goddamn thing again!... But it's cool," he concedes, "because I want people to hear it. I think it's really good."

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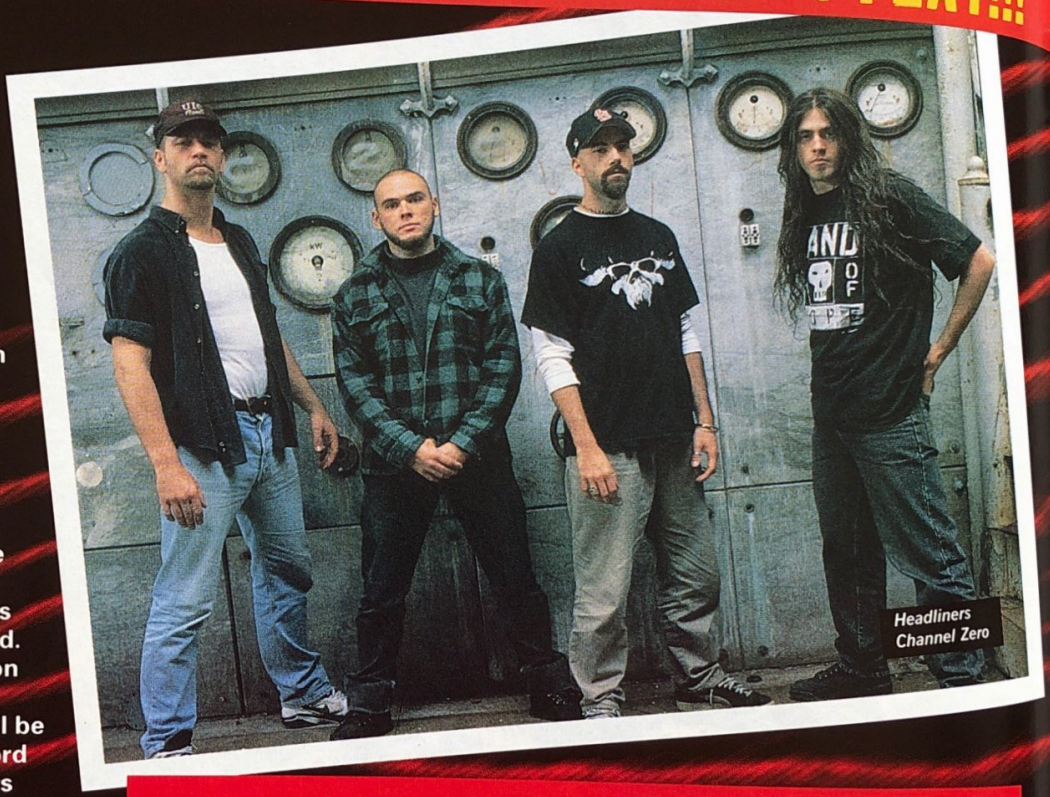

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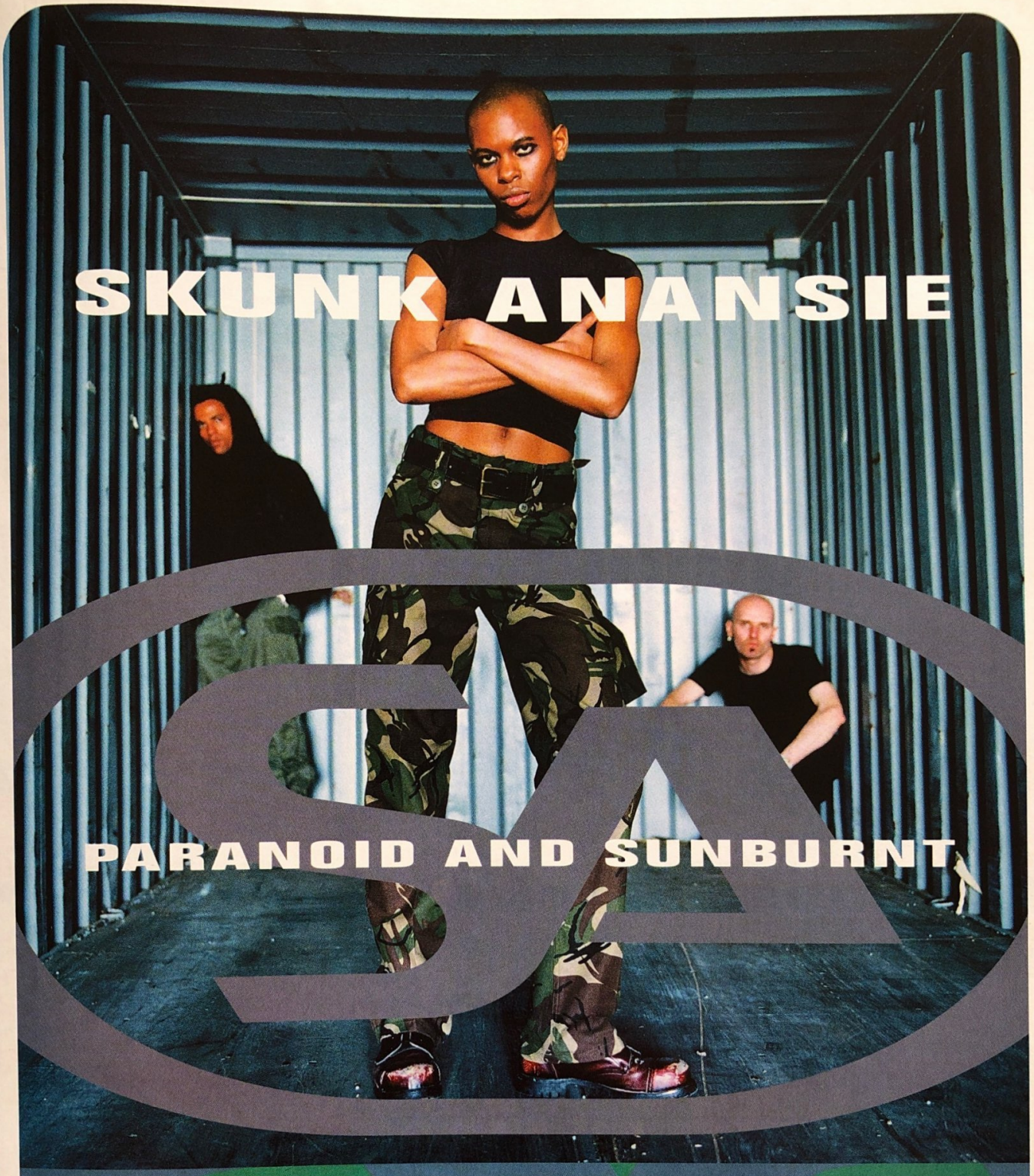

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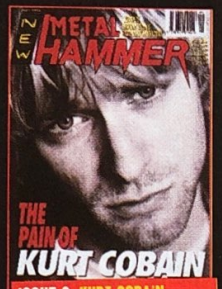

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The Kurt tribute issue, which also includes Hole, Sepultura, Sonic Youth, Nine Inch Nails and Pearl Jam

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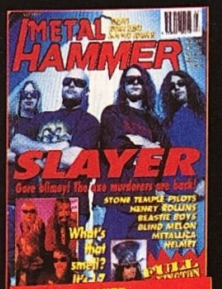
We celebrate Donington '94 by featuring Wildhearts, Therapy?, Pantera, Extreme and Sepultura



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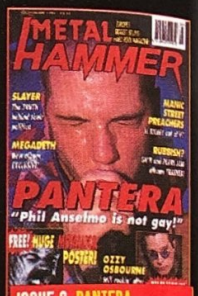

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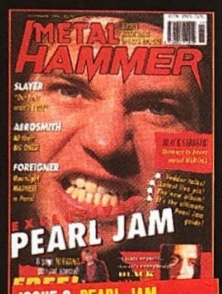

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We get the dirt on Slayer, Aerosmith, Black Sabbath, Black Crowes; plus a massive Nirvana lift-out!

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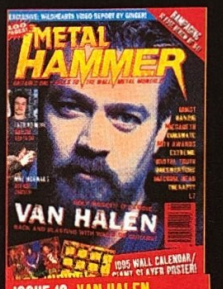
All the latest on Van Halen, ZZ Top, The Cult, Thunder, hardcore; plus a massive Pearl Jam poster!



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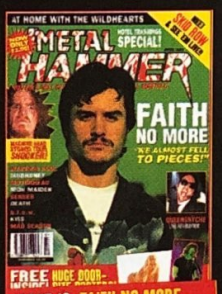
Faith No More, Nine Inch Nails, Megadeth, Machine Head, Brutal Truth, L7; plus a gigantic Slayer poster!

ISSUE 11 SLASH
Deicide, Grip Inc, Thunder, Kyuss, Extreme, Monster Magnet, Wool, L7; plus a gigantic Pearl Jam poster!

ISSUE 12 SKID ROW
Megadeth, Slayer, Dub War, Misery Loves Co., plus huge door-sized posters of James Hetfield and Pamela Anderson!



ISSUE 13 FAITH NO MORE
Machine Head, Queensrÿche, Warrior Soul, Wildhearts, part II of the James Hetfield and Pamela Anderson posters, plus a free 32-page Nirvana book!

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Skid Row, Misery Loves Co., White Zombie, Monster Magnet, Paradise Lost, is Death Metal Dead?, Trouble; plus a massive Slash poster!

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"I ALWAYS WORRY ABOUT HOW PEOPLE ARE GOING TO REACT TO OUR ALBUMS."

admits a frank Steve Harris. Both the bassist and new vocalist Blaze Bayley tell Jerry Ewing that 'The X Factor' is an incredibly important record for Maiden

NOT EVERY BAND CAN SURVIVE THE LOSS of a lead vocalist and return to the heights of success they once occupied. AC/DC and Van Halen spring to mind, but not, say, Bad Company or a multitude of faceless big-haired American acts.

Iron Maiden have done it twice. Now they're set to do it for a third time. Blaze Bayley, ex-Wolfsbane frontman, is now the third man to pick up the Maiden vocalist mantle, taking over from the long-departed Bruce Dickinson.

And as the round of 'is he/isn't he better than Bruce' arguments start, Blaze and his Maiden cohorts have in their corner 'The X Factor', their thunderous new album; an album that lays down their new manifesto to the fans. Hard, heavy, straight ahead and downright furious in places, Iron Maiden have returned to let everyone know that when they want to rock, no-one does it quite like them.

Today, bassist Steve Harris and Bayley are seated in the Horse & Cart, the pub adjoining Harris's Essex abode. Harris: amiable, quiet and charming; Bayley: less intense than of yore, brimming with unbridled enthusiasm and cracking jokes at every turn. They make a good interview team, unlike any previous Harris/Maiden singer pairing has ever done before. They are happy. They are content. They are ready to rock...

The whole sound of Iron Maiden seems to have undergone a radical change, much like it did when you released 'Number Of The Beast'. Do you feel there's been a creative rebirth?

Steve: "Yeah, for obvious reasons. You've got a key band member change – the lead singer and that, which is a big deal. We weren't conscious when we were writing that there was this big change going on. Blaze asked me what sort of direction we were going to go in, and I said there was no direction. We just sit down and write the songs. It was as simple as that. Obviously with a different person in the band, the pressure of this album is so big – new singer, we've been away from it for a while... The pressure is there. We always work well under pressure, and I guess it brings the best out of us.

"But I suppose you could equate the change with the feeling of excitement and aggression that there was when we went from 'Killers' to 'Number Of The Beast'. It's certainly the best sounding Iron Maiden album, I must admit, but then we have spent a long time on it. I would much rather work this way; maybe not spend quite so long. But at the end of the day it sounds like the best thing we've ever done."

How would you compare 'The X Factor' to 'No Prayer For The Dying' or 'Fear Of The Dark'?

Steve: "To me, 'No Prayer For The Dying' was really like a live album done in the studio. If we'd have stuck audience noise on it, most people would have thought it was a live album. Because that's the way we approached it, very raw, very fresh, did it real quick. That was the approach we wanted at that time. I suppose a lot of people wanted the

PIC: MICK HUTSON

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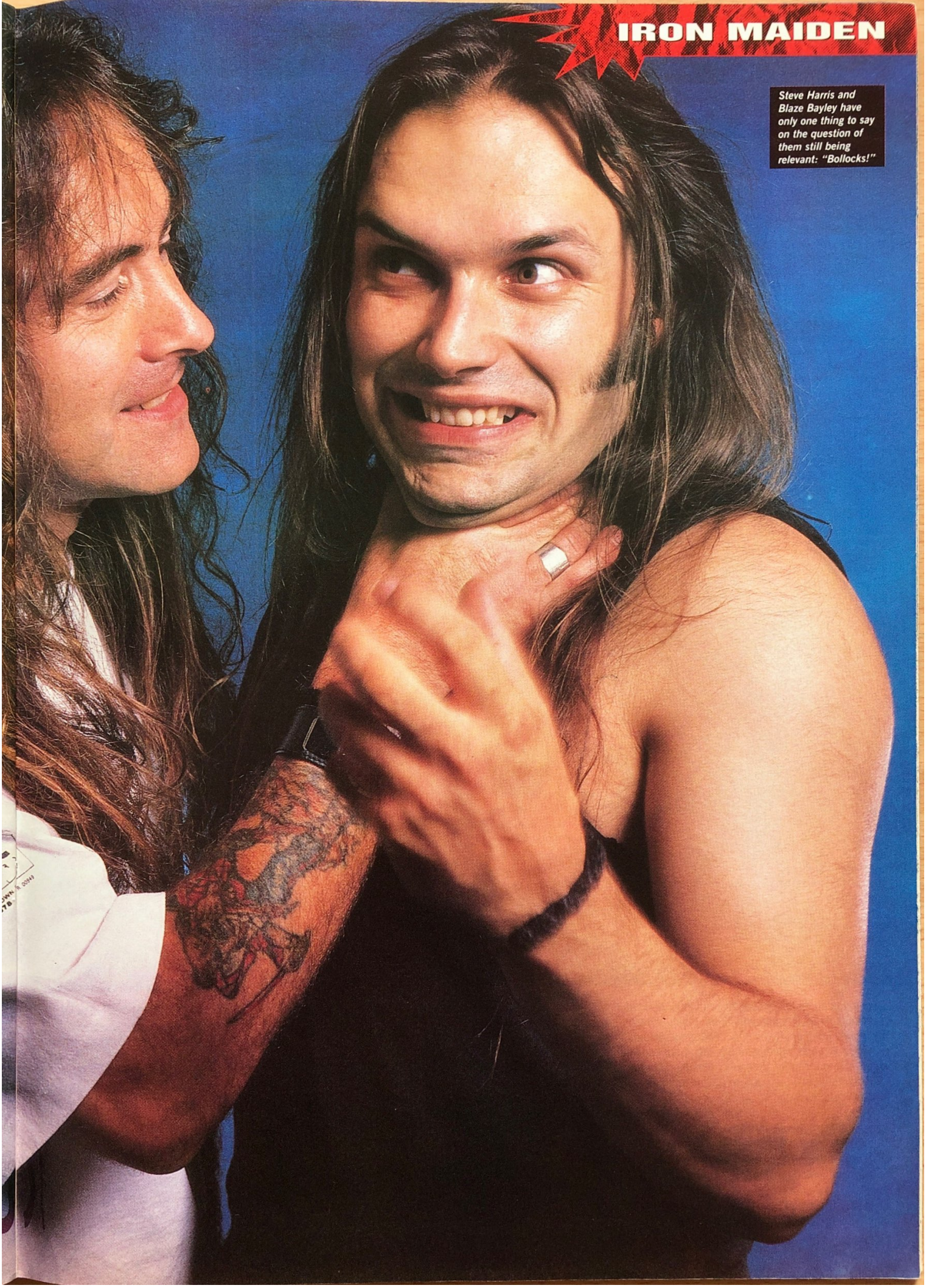

Steve Harris and Blaze Bayley have only one thing to say on the question of them still being relevant: "Bollocks!"

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production to be more like the previous album ('Seventh Son Of A Seventh Son'). They were a bit freaked out by it. But that's what we wanted at the time and I still stand by that. I suppose some of the material on it ain't that strong, and as an actual sounding album it didn't sound at all like the others.

"'Fear Of The Dark', to me, was more of a follow-on from 'Seventh Son...'. But maybe in retrospect, maybe if we'd have done them for this album then they'd have been B-sides. There's nothing like that on this album. Even the songs we are using for extra tracks I think are better than some songs that have been on earlier albums."

After 10 studio albums, how difficult is it for you to come up with new and different ideas?

Steve: "Well you don't hark back to any of the old days. That's the key. You don't write a 'Run To The Hills' part two, you just write the best set of songs at that time that you can. It's no good trying to think back or trying to think we should be doing stuff people expect. We've always been very stubborn about that sort of thing. We've written what we like and people can take it or leave it.

"Like I said, Blaze came in and asked what direction are we going in, and I said we just do what we do. He said he had some ideas he wasn't sure about, and I told him to just write them, and if they worked they worked. Luckily they did. In the end it fitted unbelievably. It really worked. It felt so right it was brilliant."

Can young kids relate to the dark lyrical themes you've employed on the album?

Steve: "It's dark, but I don't think it's depressing in a way. It's intense, and I think that's a good thing, because it's gonna make people react in some way or other, so in that sense I think it's really good. But we didn't start thinking, 'Oh, we're going to be really dark,' it's just that Blaze'd been through what he'd been through and I'd just come through a divorce, so it was going to be dark in some ways (laughs)."

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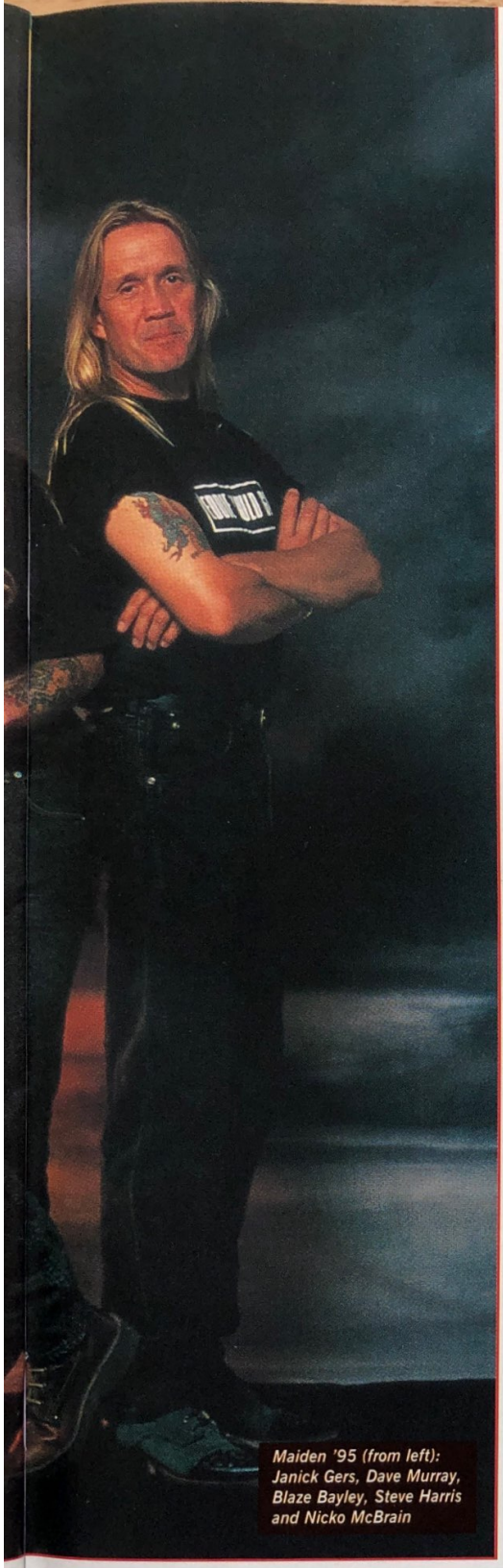

Maiden '95 (from left): Janick Gers, Dave Murray, Blaze Bayley, Steve Harris and Nicko McBrain

Blaze: "In some ways it definitely reflects the darker side of the human spirit, and in some ways, metaphorically, the animal instincts that we've all got. I think maybe new and younger fans can relate to that because you can fall in on yourself and become reflective, and you can sometimes live in those darker feelings, and I think people can relate to that."
Steve: "At the end of the day, I don't think we're trying to get anyone to relate to anything in particular, it's just that we do what we want to do. It's totally selfish."

Where does this new style come from?
Blaze: "In Wolfsbane we went through a lot of shit that always diluted what the band was about. When we toured with Iron Maiden, Steve said to me that the only people who should matter are the people in the band. And I really liked that attitude.

"I've been a singer for 10 years now and I've made five records, and I've been trying to find the emotion and depth and character of my voice..."
Steve: "Yeah, but you can hear it when you're talking."
Blaze: "But I couldn't bring it out. Steve started drawing that out of me. And I've learnt more about myself. I feel that I've found my identity as a singer on this album."

Why back down from going with the 11-minute long 'Sign Of The Cross' as the first single?
Blaze: (Feigning mock anger) "Yes, Steve, why is that? Dave (Murray) and I have been halfway round the world telling everybody that it's going to be a single!"
Steve: "First of all, we really felt the first single would be 'Lord Of The Flies'. It's strong and it's catchy, and great with Blaze's voice. And then we'd think that maybe something else would be right, and eventually we thought, 'Oh fuck it! Let's just go with 'Sign Of The Cross'.' It was just what people wouldn't expect. But then you get to thinking that they wouldn't play it in the clubs – you can't play an eleven and a half-minute song and expect people to get into it, so we decided to go with 'Man On The Edge', which is a great song, and it's in your face and it shows off Blaze really well."

What's the idea behind the radical change in Eddie on the sleeve?
Steve: "We wanted something really different, and when we called up the guy who did it he was like, 'Oh, great, this is the call I've been waiting for for five years." And straight away it was great, because there was someone who is really into it and wanted to do something different. I suppose Eddie, up until now, he's done lots of different things, but he's been a bit cartoony, and I think we wanted to get away from that – have something sculptured or whatever. This guy went away and came back with stuff that was really amazing, and we thought we'd go with this new approach. Actually building an Eddie and having it photographed has made it more human."
Blaze: "He showed it to me, I was slightly hungover, and he said: 'Come and have a look at this. It might not be the finished thing, but I want your first reaction.' I was like, 'Fucking hell.' I'd wondered what was going to happen to Eddie, because it couldn't just be an illustration."

Do you agree with the view that the last two Maiden studio albums weren't the band at their best, perhaps because Bruce wasn't 100 per cent into the band, and that you should have parted ways after the success of 'Seventh Son...' and found a new singer then?
Blaze: "No, because I wouldn't have got the gig (laughs). So everything's worked out just fine."
Steve: "Um... I dunno. At the time of 'No Prayer...', I felt it was more weird than 'Fear Of The Dark', because that's when he had his first solo album out. I thought if he was going to jump ship it would have been then. And I actually asked him then if he didn't want to be in the band any more, and he said he really did. But I felt on 'No Prayer...' and the live performances that maybe he wasn't as into it as he had been.

"On 'Fear Of The Dark', funnily enough, I felt like he was back into it a lot more. But then again it's all opinions. Get 10 punters, and half will say one thing and half another. 'No Prayer...' I wouldn't say is our strongest album, but then again I wouldn't say it's our weakest album either."

What was your initial reaction to Bruce wanting to leave?
Steve: "I was shocked at the timing. I wasn't shocked that he was going, because I suppose for a couple of years I thought he might jump ship anyway. The fact that he seemed to be back into it at 'Fear Of The Dark', it was only when we had a six-week break that something happened. I was mixing the live stuff, and we always knew that we'd go back out and release the live stuff at the end of the tour. Three weeks before the second part of the tour, he decided to go, so we changed our plans and brought out the live albums a lot earlier."

How difficult was it playing that final tour with a singer who was going to quit?
Steve: "Being honest, it was very difficult, because none of us really wanted to go and play on a tour with someone who didn't want to be there. But then the ticket sales were great and we didn't want to let the fans down, and we thought it was the best thing to do. He'd already said he'd go out with a bang. We knew it was going to be hard, we knew it wasn't going to be easy, but we said 'Fuck it, we'll just go out and try and enjoy it as best we can.'"

There have always been a lot of rumours that you and Bruce really didn't get on at all. Would you like to clarify the situation?
Steve: "No, it's not true. Both of us would admit that we weren't soul mates, but we always got on really well. The first year was the hardest with him, because I think he was trying to prove himself in the band, almost like some sort of power thing with what I did. I told him I thought the singer should be the frontman and the mouthpiece on and off the stage, and I didn't have a problem with that. After he'd settled down with the writing on '...The Beast' there wasn't a problem. Professionally we got on great, and as people we didn't really have any arguments either. The arguments have always been between me and Nicko. But then maybe that's healthier, I dunno. I would rather have a big argument with somebody, get it all out in the open and have done with it and that's it. Obviously there's a lot of stuff Bruce has said since, that he was really unhappy with this or that, and he never told us. How can you do anything about anything if you don't know about it? You can't compromise with each other if you don't know what those compromises are supposed to be."

Is it true that Blaze was always your immediate choice as vocalist?
Steve: "In my eyes I felt he would be the right man, but obviously we wanted to go through and have all the auditions and everything else because we had to get the right person. If Blaze

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was gonna get the job he was gonna have to get it on merit; he couldn't just come in on the old pals act. That's worked before – when Nicko and Janick joined, we knew 'em and they came down and jammed and it was great. We could have done the same thing with Blaze, but we wanted to make sure we had the right person for the job. Not that we had any doubts about Blaze, but we had plenty of time and we had to make sure everyone was happy. And he got the job on merit."

Blaze: "I doubted myself at first, because it seemed like such a momentous thing. And if you think about what Bruce did – fantastic voice, incredible range, the songs that he sung – and about what Paul (Di'Anno) did when he was in the band, trying to follow those two geezers... So I was glad I jumped through all the hoops, because I was then sure of myself and it made me feel better."

How weird was it having Blaze in the band instead of Bruce for those first couple of months?

Steve: "It wasn't odd at all. The worst time was when we didn't have a singer, when we were auditioning. It was weird, very strange. It wasn't a unit any more. Then when Blaze joined it was like we were a band again. Whenever we've had a changeover in the band it's been very quick and none too painful. This was different and weird. It took me back to when it was just me and Dave and Doug Sampson, and we had no singer and we were rehearsing."

Blaze: "It was weird for me, certainly the first couple of months..."

Steve: "Was it? You never told us (laughs)."

Blaze: "No, I mean we were getting on and that, but I'd been in a band for so long I'd kind of lost my identity. Because you had Bruce, ex-singer of Iron Maiden, Blaze, ex-singer of Wolfsbane, but not the new singer of Iron Maiden because I hadn't been in the band long enough to be accepted by the fans."

Steve: "It didn't feel like that for me."

Blaze: "Well you were still in the same band!"

Were you aware of the perceived similarities between Blaze and Bruce?

Steve: "Oh yeah. I mean even when he jammed on one song on the 'No Prayer...' tour – all the joking about them looking a bit alike and stuff. It was all good fun and banter. Yeah, we were aware of it but we weren't going to let that put us off, because I don't think he's that much like Bruce. But sound-wise and voice-wise, they're different."

What do you think of the state of heavy metal today?

Steve: "Umm, well I think it's obviously changing. There's a lot of alternative stuff and this and the other, grunge and everything else.... But the more different things there are happening is, I think, healthy. The only thing I find is that some of it is more vogue-based, in a sense that it's become more of a fashion statement for bands, which I think is worrying. Rock music is about the music, and not a fashion statement. I'm not going to go out wearing what people are wearing now, because it wouldn't feel right. It'd feel stupid."

What do you say to the accusation that Maiden are no longer relevant?

Steve: "Bollocks!"

Blaze: "It's the same thing as when they started. Then it was punk and disco, and now it's Green Day and techno!"

Steve: Apart from a two-year period around '83/'84, when maybe we were deemed as being cool, we've never been a cool, hip band, before or after that. We do what we do and you can take us or leave us."

Despite the sneering reaction of some of today's younger bands to the more established acts, J Mascis of Dinosaur Jr recently revealed that he's a Maiden fan, and when over here recently he wanted to go and see the band but no-one at his record company believed he wanted to. Is your influence on bands acknowledged enough?

Steve: "I think a lot of people are into the band or have been into the band, but because of the way things are with fashion and that, they're probably afraid to say so. Whatever, I don't really know if that's the case. What I find weird is that we never had an attitude to older bands when we were young. It was never 'We're not gonna go on tour with them because they're not cool' or any of that bullshit, and yet there's a lot of that, and not just with us. And it's fucking bullshit.

"In the early days we played with bands like .38 Special, who're nothing like us, but we had a real laugh. And I think some bands now are gonna disappear up their own arse if they're not careful by turning down tours because it's not cool."

How nervous are you of the reception 'The X Factor' will get, or don't you worry about things like that any more?

Steve: (To much giggling from Blaze) "I always worry about how people are going to react to our albums. Probably more so with this one than any of the others because it's so important. But I always worry, always will do. The time that you get that big-headed that you think, 'Oh, we're gonna sell so many albums,' well that's the time to give up, I suppose.

"You've always got to be worried. If someone writes some bullshit about you in the paper, slags your album off, which to be honest has never really happened to us, we've always been pretty lucky with the press, but nobody likes to be slagged off. You can say you don't care, but you do really. Obviously you want to be liked, and you spend a long time putting your heart and soul into an album and you want it to be appreciated. But then again you can't expect everyone out there to like Iron Maiden. If everybody liked the same thing it'd be boring, wouldn't it?"

You've obviously had a good run up to now, with plenty of critical and commercial success, but how long can Maiden go on?

Blaze: "It's a new start."

Steve: "I've said this time and time again: as long as we're still enjoying it and as long as the people are still there. Bruce once said he didn't want to play a gig at Guildford Civic Hall. Fuck it, I'll play Guildford Civic Hall. I'll even play a *pub* in Guildford, it doesn't bother me at all. As long as we're playing to people, then I'll play. Obviously the more people the better, but that's not what really matters. It's whether you're enjoying yourself. I mean, how bad? Touring around the world, having a great time, playing to loads of people. It's terrible, innit! Well, someone's gotta do it!"

"I think a lot of people are into the band or have been into the band, but because of the way things are with fashion and that, they're probably afraid to say so" – Steve Harris

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eaner; meaner; faster; harder

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BLAG IT!

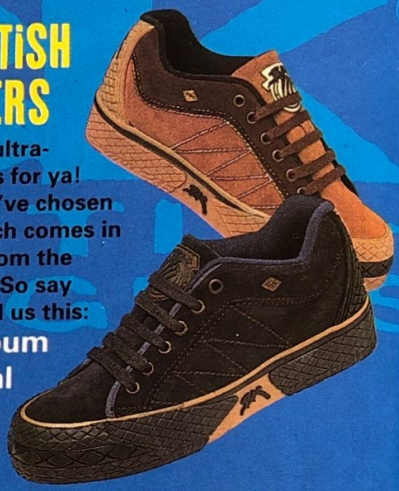
If you fancy blagging yourself some cool swag, simply answer the following questions and send your answers on the back of a postcard to: Metal Hammer Blags, Dennis Publishing, 19 Bolosover Street, London W1P 7HJ.

FAITH NO MORE

Those nutters from San Francisco FNM have released a boxed set featuring seven 7" singles, and we've got 10 copies to make your collection complete. So if you fancy one, tell us this:

Question: Who is the new guitarist with Faith No More?

10 PAIRS OF BRITISH KNIGHTS TRAINERS



We've got 10 pairs of the ultra-hip British Knights trainers for ya! Out of the huge range, we've chosen the STYLE VULTURE, which comes in either nutmeg or brown from the Autumn/Winter selection. So say which one ya want and tell us this:

Question: Which album by a legendary metal band has the word 'British' in the title?

BEAVIS AND BUTT-HEAD

Those metal-lovin' dudes Beavis and Butt-head are going to a GWAR concert, a dog eats their tickets, and there's hell to pay as they try to find the pieces. Well something like that, anyway... And we've got five copies of this SEGA game to give away. It's available in three versions – SNES, Megadrive and Gamegear, so if you want one, specify which format you want and answer this question:

Question: Who did the B&B pair record the song 'I've Got You Babe' with?

MISERY LOVES CO./DUB WAR/CATHEDRAL

Those really nice people (but useless drinkers) at Earache records have given us five sets containing the re-issued Misery Loves Co. double special edition CD, Dub War with with Extra Pain three-track CD, and the new Cathedral album and poster. To win a set, just answer this:

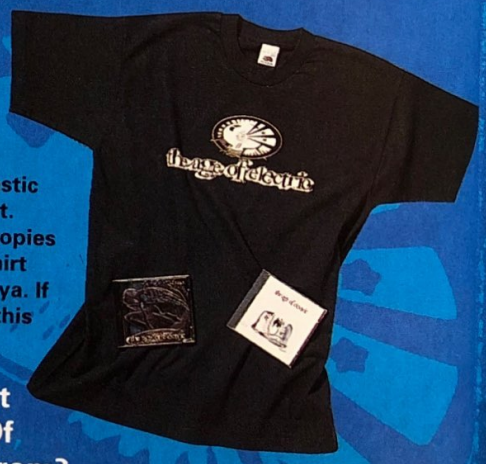
Question: Name Cathedral's vocalist?

CANCER

We've got 10 Japanese pressings of the Cancer album 'Black Faith' to sling your way. It's a limited edition, and has two bonus tracks on it. So if ya fancy one for your collection, tell us this:

Question: What is the name of Cancer's vocalist?

AGE OF ELECTRIC



As featured in Check 'Em Out, Age Of Electric have their groovetastic self-titled album out. We've got five CD copies of the album, a T-shirt and a CD single for ya. If you want to check this lot out, just tell us this:

Question: What town do Age Of Electric come from?

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SEE IRON MAIDEN LIVE IN PRAGUE!!!

METAL HAMMER are giving you the chance to see Iron Maiden live in Prague, Czechoslovakia, on October 22 before they begin their extensive tour of the UK!

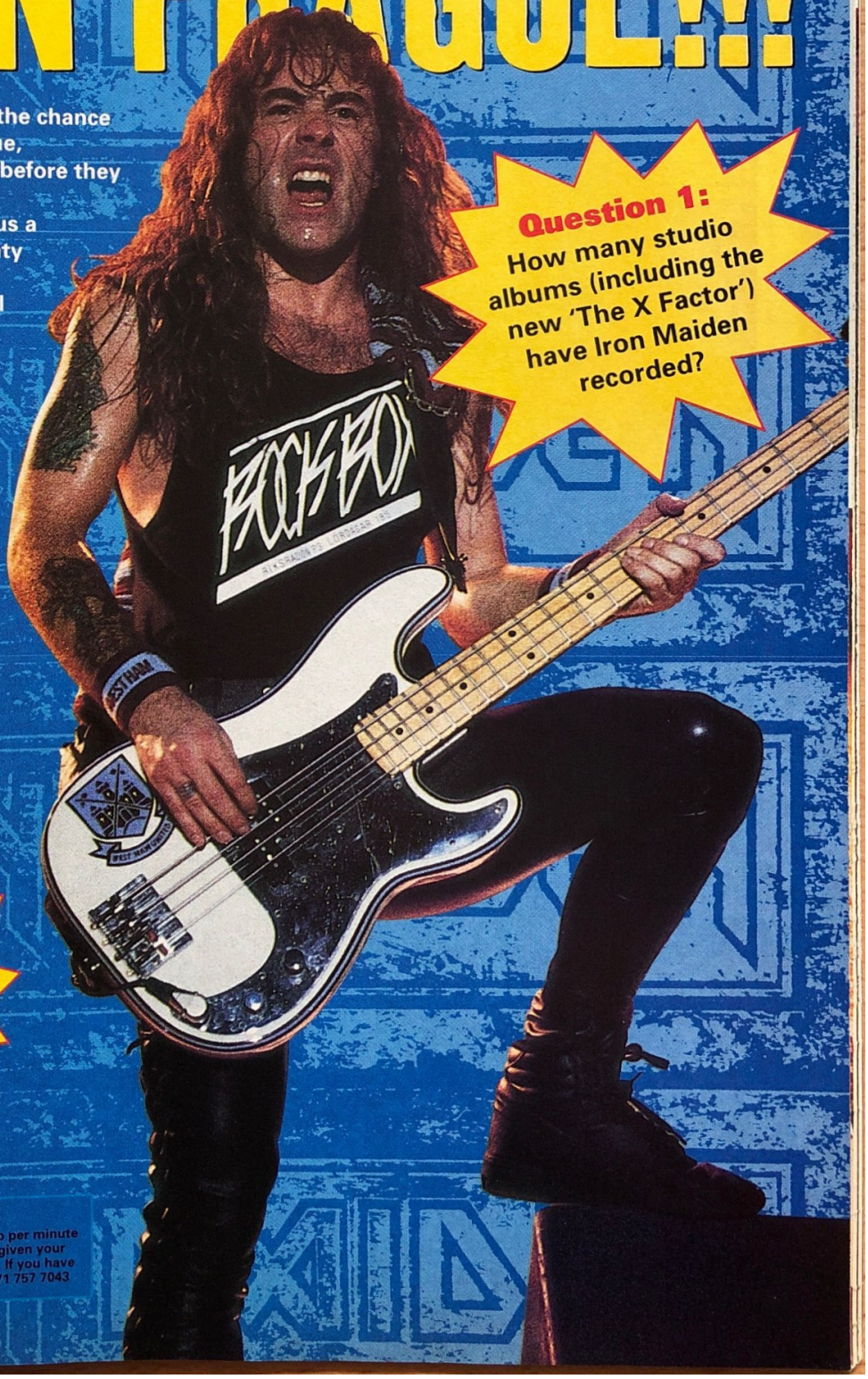
Yep, that's right, one lucky reader plus a friend will be flown out to see the mighty Maiden in the Eastern Bloc with new vocalist Blaze Bayley at the helm. You'll be able to see 'em playing their new album, 'The X Factor', plus loads of storming tracks from their illustrious career before anyone else in the whole country!

To be eligible, you must have a current passport and be able to travel on the dates specified. So to win this once in a lifetime prize, get on the Maiden hotline and answer these two simple questions:

Question 1: How many studio albums (including the new 'The X Factor') have Iron Maiden recorded?

PHONE NOW!
0839 444 523

Question 2: Why should we send you to Prague see Maiden live?



THE SMALL PRINT

Please get permission to use your folks' phone, as calls cost 39p per minute cheap rate, 49p per minute at all other times. After you have given your answer, leave your name, address and daytime phone number. If you have any problems getting through, please call the help line on: 0171 757 7043

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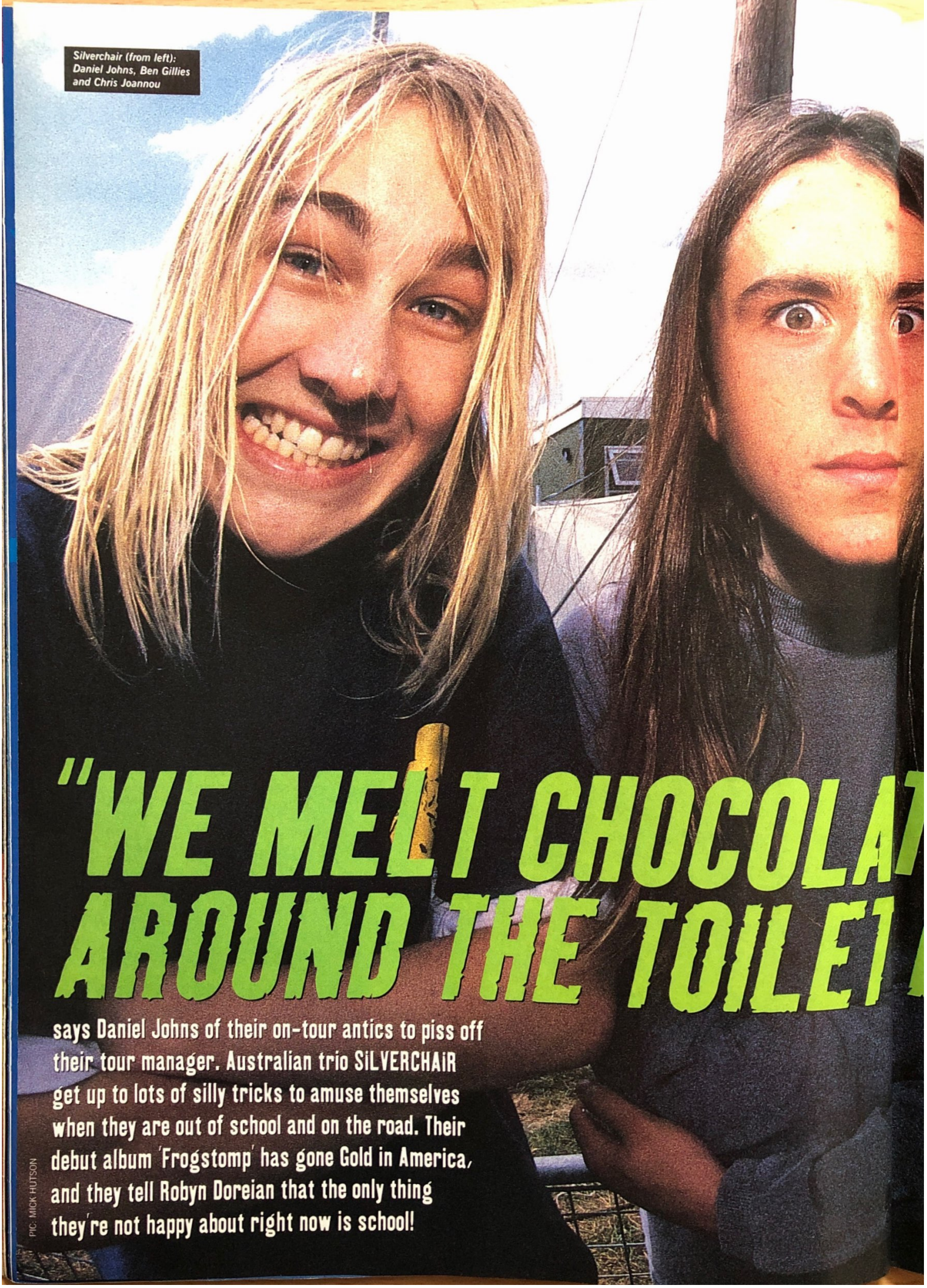

Silverchair (from left): Daniel Johns, Ben Gillies and Chris Joannou

"WE MELT CHOCOLA AROUND THE TOILET

says Daniel Johns of their on-tour antics to piss off their tour manager. Australian trio SiLVERCHAiR get up to lots of silly tricks to amuse themselves when they are out of school and on the road. Their debut album 'Frogstomp' has gone Gold in America, and they tell Robyn Doreian that the only thing they're not happy about right now is school!

PIC: MICK HUTSON

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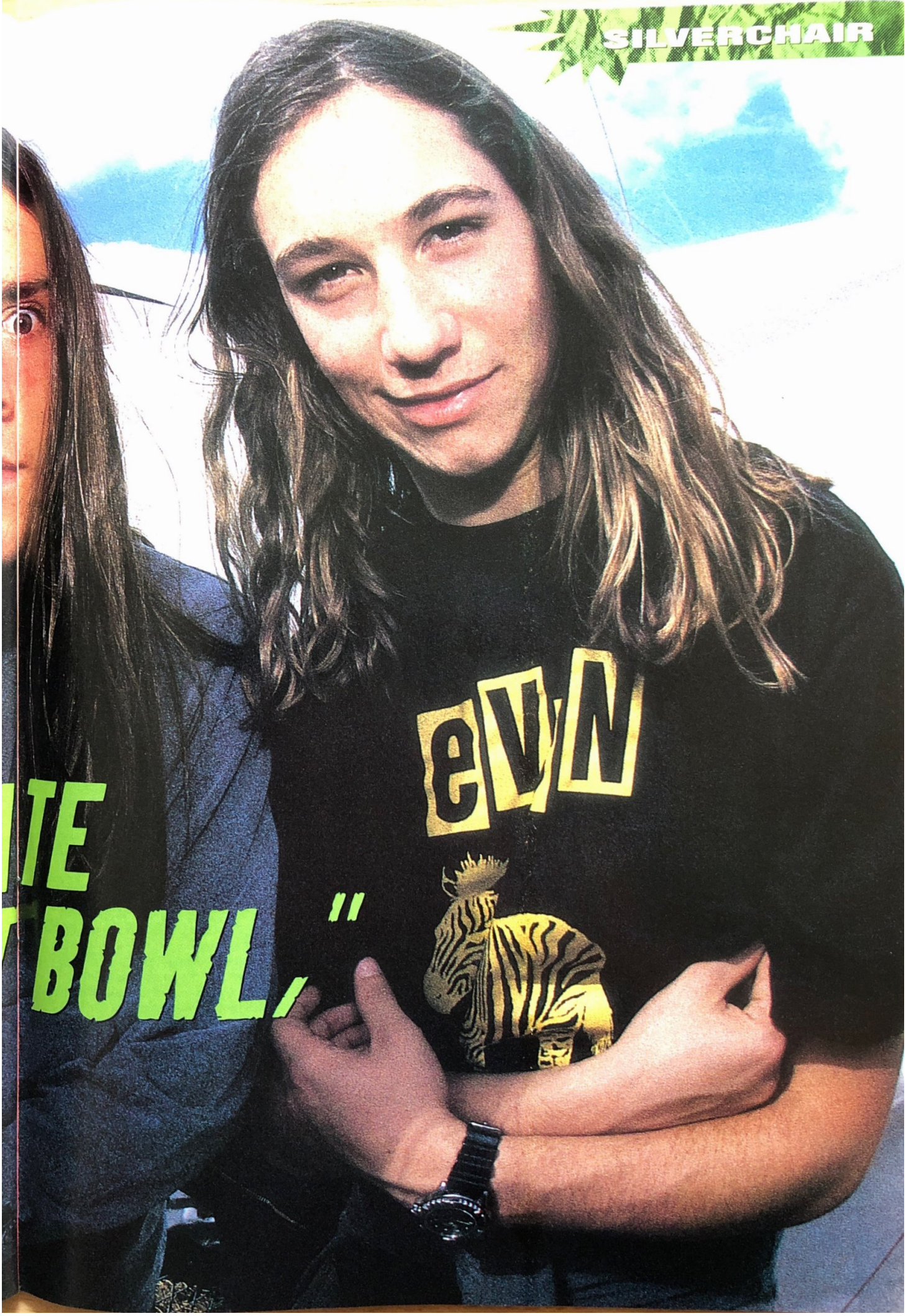

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SILVERCHAIR

Daniel Johns: preferring poo to Marshalls

SILVERCHAIR AREN'T VERY WELL KNOWN OVER HERE. They've played a handful of gigs in Britain (the most recent being at the Reading Festival), but only a knowledgeable few even bat an eyelid when the three 16- year-old Aussies pass through town.

It might have something to do with the fact that their album 'Frogstomp' has only just been released, and also that they haven't been playing very big venues.

When asked about their warm-up gig for Reading, vocalist Daniel Johns surmised, "There were about 120 people there. They didn't know who we were, but I think they had nothing better to do so they just turned up.

"Most of the times we've played the UK have been really small gigs, supports and showcases not for the general public, so we don't really know what the crowds are like here. It would be good if things go well for us in England, but if it doesn't it wouldn't really bother us."

Silverchair were particularly looking forward to playing Reading, as Soundgarden are one of their favourite bands.

So what would you say if you met your idol, Chris Cornell?

"'G'day Chris!'" offers Johns. "I wouldn't know what to say!

"We were at a festival in Germany and we walked past Jimmy Page and Robert Plant and we were just sitting there going, *'fuuuck!'* We were like a metre away from him and we didn't say a word. After it, I was just wishing I got a guitar signed."

So those guys are still cool?

"Yeah, they're hell! We got to sit on the side of the stage for their set and they were unreal!"

There has also been the problem of the more cynical members of the British music press taking cheap shots at Silverchair for sounding a bit like Nirvana. Certain publications have also made the assumption that because vocalist /guitarist Johns has shoulder-length blonde hair and bears a resemblance to the Nirvana vocalist, his ambition in life is to be the reincarnation of Kurt Cobain.

"It used to bother us heaps," comments Daniel. "We used to get really pissed off about it, because we never really liked Nirvana and never got into them, but now it's happened heaps but we don't give a shit. We just say: 'Who cares?'"

BUT RIGHT NOW Silverchair have bigger things to worry about. 'Frogstomp' has sold 140,000 copies in Australia and more than 650,000 in the United States; last week the album sold more copies than Michael Jackson's 'History'. The band are currently touring the States for the first time, and hope to return for extensive dates supporting the Chili Peppers.

"We're pretty happy about the album going into the *Billboard* charts at number 17," comments Johns.

"I don't have a clue how it's selling in Australia. We didn't really care if it went Top 10, but if it did we wanted it to hang around there for a while so it didn't look like it just went in and dropped out. It's done what we wanted it to, so we don't really care what happens now."

TOURING FOR THE AUSSIE TRIO is not quite sex, drugs 'n' rock'n'roll: Their mums are chaperoning them, as they aren't old enough to get into the venues they are playing; legally, they have to be accompanied by an adult to anywhere which has a license to sell alcohol.

So are your mums keeping a close eye on you?

"Not really. Usually the only time we really see them is before a gig and back at the hotel. The rest of the time they go somewhere and we go somewhere else. They love coming away, as they just go shopping!"

Have you made any friends on your numerous trips to the UK?

"Nah. We haven't met anyone really. We just hang around with our manager and our sound guy. We play a lot of jokes on each other and piss each other off."

Like what?

"We put heaps of shaving cream outside our manager's door, so when he has to go out he has to step in three feet of shaving cream.

"We do knock and runs at two o'clock in the morning so he has to get out of bed and there's no-one there," laughs Johns. "We also melt chocolate around the toilet bowl so he thinks someone's had diarrhoea on it!"

What about after a show – you aren't allowed to drink or anything, are you?

"Nah. We drink coke. You wouldn't want to drink beer before a show anyway, as you'd probably fuck up more than you already do. Usually after a show we go and get a hamburger, mess around for a while, and piss a few people off by knocking on their doors late at night."

Have you ever been drunk?

"No, never (laughs). Even if I had I wouldn't say, because my mum is probably going to read this (laughs)..."

When you played the LA2 in London, the gaffa tape on your amplifiers said 'poo' and 'shit'. What was all that about?

"Um... I wanted to cover up 'Marshall', because they wouldn't give me an endorsement. We were trying to think of a really cheap amp name but couldn't think of one, so made up our own."

So what do you miss when you're away from home?

"Just the beach. We've never been away for more than a month, so we don't really miss our friends, but we do miss the beach. Usually we're stuck out in the middle of nowhere and there's no coast, and you're looking for a beach and can't find one."

Do the three of you have many arguments?

"We argue all the time, but we just argue for a joke. We're always arguing about who's got the biggest muscles, as none of us have any at all (laughs)! Just that kind of stuff, nothing serious."

ALTHOUGH 'FROGSTOMP' is a new release in Britain, it has been out for some time around the rest of the world. For Silverchair, it's old news, as they look forward to recording new material and conquering America.

"We've written three new songs. I think we're going to try to record the next album in April '96 if we have the songs. But the main thing is just to make sure we're happy with the songs we have got, and when we are ready to record we will."

But back in the real world, school is casting the dark spectre of exams over the trio.

"We are actually missing school days at the moment. When we get back we have a tutor every afternoon until we catch up on the work. It's a real bummer! We've got exams four days after we return from America. It's kinda stressful, but it doesn't matter."

Do you reckon you are going to bomb out?

"Yep! We just had two tests before we left, and I studied heaps for them and it went okay. But these ones, I haven't studied for at all! I can't even be bothered! I don't even care!"

PIC: JAMIE REID

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REVIEWS

Iron Maiden: doing what they do best for the tenth time!

IRON MAIDEN
The X Factor
EMI

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IN these days of brutal metal (Fear Factory, Machine Head and the like), bands like Iron Maiden are an endangered species. Bands like Iron Maiden could also be seen to have a choice: to continue to churn out their familiar, traditional, Boys' Own metal, and thus remain faithful to their hard-core fans, or to risk compromising themselves by throwing out a line to currently favourable trends.

With 'The X Factor', Maiden have chosen the former course (although Steve Harris denies there was a choice in the first place). Maiden's policy is that compromise might be permitted within a band, but *never* outside. This can either be construed as a good idea or not, depending on how much you value tradition.

If you fall into the latter category, then 'The X Factor' will please you no end with its gargantuan riffs, huge, metaltastic guitar solos and booming vocals, Bayley's throaty, rockish stance a pleasant antithesis to Bruce's operatic warbling (although it will be interesting to gauge the reaction to Blaze's initiation).

Maybe the galloping middle eights have become a little hackneyed by now, but it's a catch 22 situation, because without Harris's thundering bass and Gers's and Murray's widdling solos, it just wouldn't be Maiden.

There are some tracks which plod onwards rather dirgily ('The Aftermath' being a particular case in point) and a couple ('Lord Of The Flies' and the hugely catchy 'Man On The Edge' – which should be a deserved single success) that, experimenting with a new guitar sound, oddly bring to mind Jon Lord's keyboard sound in Purple, but these are more than made up for by the likes of, for example, the mammoth, eleven-and-a-half minute 'Sign Of The Cross', which bears all the Maiden hallmarks and is unrestrained in its enthusiasm for all things metal.

With 'The X Factor', a question will arise: Are Maiden living in the past? If enough of you answer 'Yes, but does it matter?', then Harris's concern that he doesn't know how many Maiden fans there *are* any more should be assuaged.

The world has become a more brutal place to live in over the past couple of years. If Maiden can survive this, they can survive anything. And I think they will – after all, fashions come and go, but tradition remains steadfast.

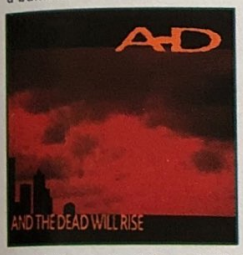
Pippa Lang

UNCOMPROMISING

Scanned with CamScanner

AD
And The Dead Will Rise
Bullet Proof

HAVING produced a record that skips and slides around the boundaries between rap and doom, New York's AD should sound an awful lot better than they actually do. They *should* sound heroic and mighty, marrying incandescent and intelligent rapping with the sort of guitar chords that can be mistaken for wayward blocks of granite. That they actually sound limp and insipid is therefore a bit of a bummer all round.



Unlike most of these half-breed albums, the rapping part of the equation is carried off with style. Okay, so maybe the lyrics could be a little sharper, but it's the backing music that's lacklustre in the extreme; a conglomeration of uninspiring pseudo-doom and hardcore that never manages to achieve any frisson with the front-end rapping.

On 'Resting Place' and the dislocated, gentle 'If I Could Fly', it all works out fine. The rest is deeply missable.

Andy Stout

ATOMIC 61
Purity Of Essence
Cavity Search

YOU'LL start to give a shit by the third song. Fifty seconds long and with the title 'Senseless Act Of Random Violence While His Pregnant Wife Watched On', this is the type of noise made by people who weren't hugged enough as children. By the fourth song, 'Pussy Juice', Atomic 61 have pitched their stall as greasy-sounding subversives who probably know how to throw both a punch and a party that turns into a riot. Go home, boy, this is a bad neighbourhood.

Portland, Oregon, is the place Atomic 61 call home – the same place that Poison Idea called home, you may care to note. Maybe it's something they put in the water over there (heroin and PCP perhaps).

Atomic 61 are no Poison Idea, but they still manage to sound like an insult to decent middle-class values the western world over. And if that doesn't at least raise a smile, then it's the Young Conservatives for you.

Ian Winwood

BOSS HOG
Boss Hog
Geffen

TAKING a brave step into major-label world (a sell-out move for some, but in Boss Hog's case, considering the noise they make, it's an almost heroic move!), the sexy rawk couple that is big Jon Spencer and Cristina Martinez have taken their ever evolving Boss Hog project to the place where they'll get the push, to see if this shit can sell.

Spencer has already achieved massive success on an indie level with his Blues Explosion, but Boss Hog is a darker drug stew altogether. Sure, you can instantly sense Jon Spencer's blues vibe – the first two tracks carry the same kind of dirty, backstreet mutant punk blues that has seen so many take Jon to their hearts; but whilst still firmly based in the garage, Cristina's seething vocals take Boss Hog somewhere different altogether.

Another big 'fuck you' to the blues establishment!

James Sherry

THE AGE OF ELECTRIC
The Age Of Electric
Cargo

CLASSY pop-ish rock (ie plenty of weighty, low-slung guitar chords, but also awash with catchy melodies and needle-sharp hooks) with a definite t'other-side-of-the-Atlantic vibe, all coated in a slick but by no means sugar-sweet production veneer and leaving an aftertaste that somehow throws your brain back to the mid-eighties.

The fact that Bob Rock's name appears as Executive Producer on a couple of tracks must count for something (Bob don't put his name to turkeys), although his stamp isn't easily legible.

Not metal (or even hard rock, really) as we know it, Jim, but a fine album all the same, and one worthy of investigation by those inclined more towards the, say, Sugar/Posies shade of the rock spectrum.

Paul Henderson

EPs

CATHERINE WHEEL
Judy Staring At The Sun
Fontana

JUST one of many reasons why you should check out 'Judy…' is a splendid duet with Belly's Tanya Donnelly; whilst 'God Inside My Head' and an awesome live version of 'Waydown' are further evidence why you should buy their forthcoming 'Happy Days' album.

(JE)

CHINA DRUM
Fall Into Place
Mantra

THE UK power trio blast their way back to the future, packing in speed, fuzz and melody with more than a passing resemblance to Hüsker Dü; they can even boast a singing drummer who sounds like Grant Hart. The most powerful and most Hüsker-esque offeringhere is live track 'Barrier'.

(GB)

DONE LYING DOWN
Chronic Offender
Immaterial

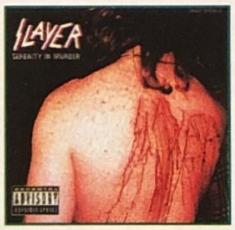
DLD continue to consolidate their position as one of Britain's premier melodic noise combos, and 'Chronic Offender' is a wonderfully accessible selection of tracks, with the band's trademark fat bass line high in the mix. With the three remaining tracks equally gratifying, success should come soon.

(BR)

SLAYER
Serenity In Murder
American

NOT, as promised earlier in the year, the release of 'Dittohead', but this post-Donington single is still a crushing thing to behold. A two-part single, CD One also includes live versions of 'At Dawn They Sleep', 'Dead Skin Mask' and 'Divine Intervention'; whilst CD Two features the studio versions of 'Angel Of Death', 'Mandatory Suicide' and 'War Ensemble'.

(IW)



BRUJERIA
Raza Odiada
Roadrunner

ALTHOUGH rumours abound about the true identity of Brujeria (some say various members of Faith No More and Fear Factory are involved (what tosh!), for this album at least they are still claiming to be a band of seven vicious Mexican drug dealers who have turned their hands to a spot of death metal. And jolly convincing it is too.

The album begins with Jello Biafra doing an impression of Governor Pete Wilson of California (scourge of drug dealers and Mexicans alike) making a racist speech before being gunned down by the assembled ranks of Brujeria.

G//Z/R
Plastic Planet
Raw Power

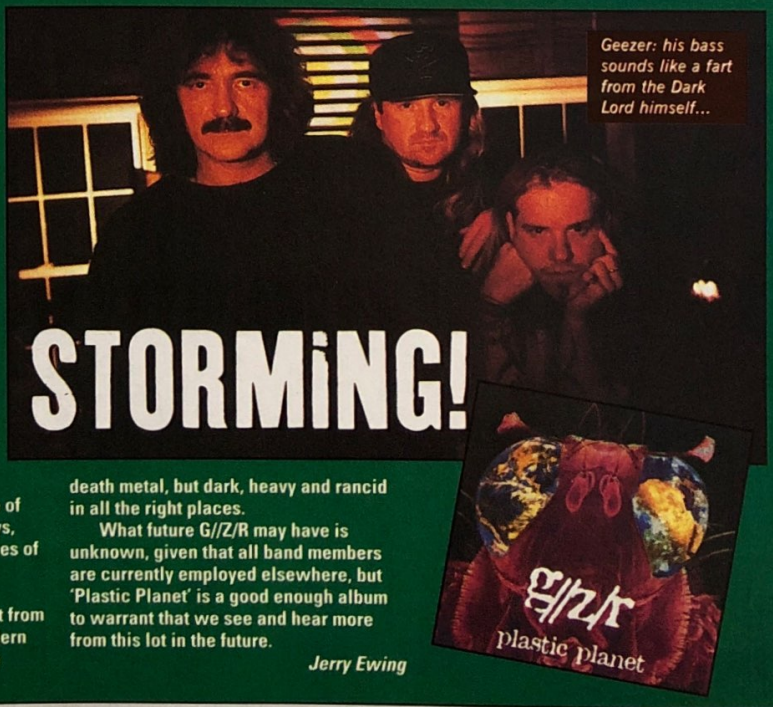
NOW if only Black Sabbath sounded like this, then maybe they wouldn't be such a sad joke today. But the truth of the matter is that whilst Iommi and company these days sound like they want to be Rainbow, it is ex-bassist Geezer Butler and his new-found home boys who thunder along like they are Hell's house band.

'Plastic Planet' is a thundering beast of a modern metal album. True, with Burton C Bell at the vocal helm, there are strong echoes of Fear Factory, not least in the grinding bass riffs employed and the sheer might of the metal, but it has to be said that Bell's vocal performance is one of the album's most impressive displays, hitting a most tuneful note on the likes of 'Catatonic Eclipse' and 'Drive Boy Shooting'.

Geezer's bass rumbles like a fart from the Dark Lord himself, adding a modern edge to the band's sound – not quite death metal, but dark, heavy and rancid in all the right places.

What future G//Z/R may have is unknown, given that all band members are currently employed elsewhere, but 'Plastic Planet' is a good enough album to warrant that we see and hear more from this lot in the future.

Jerry Ewing



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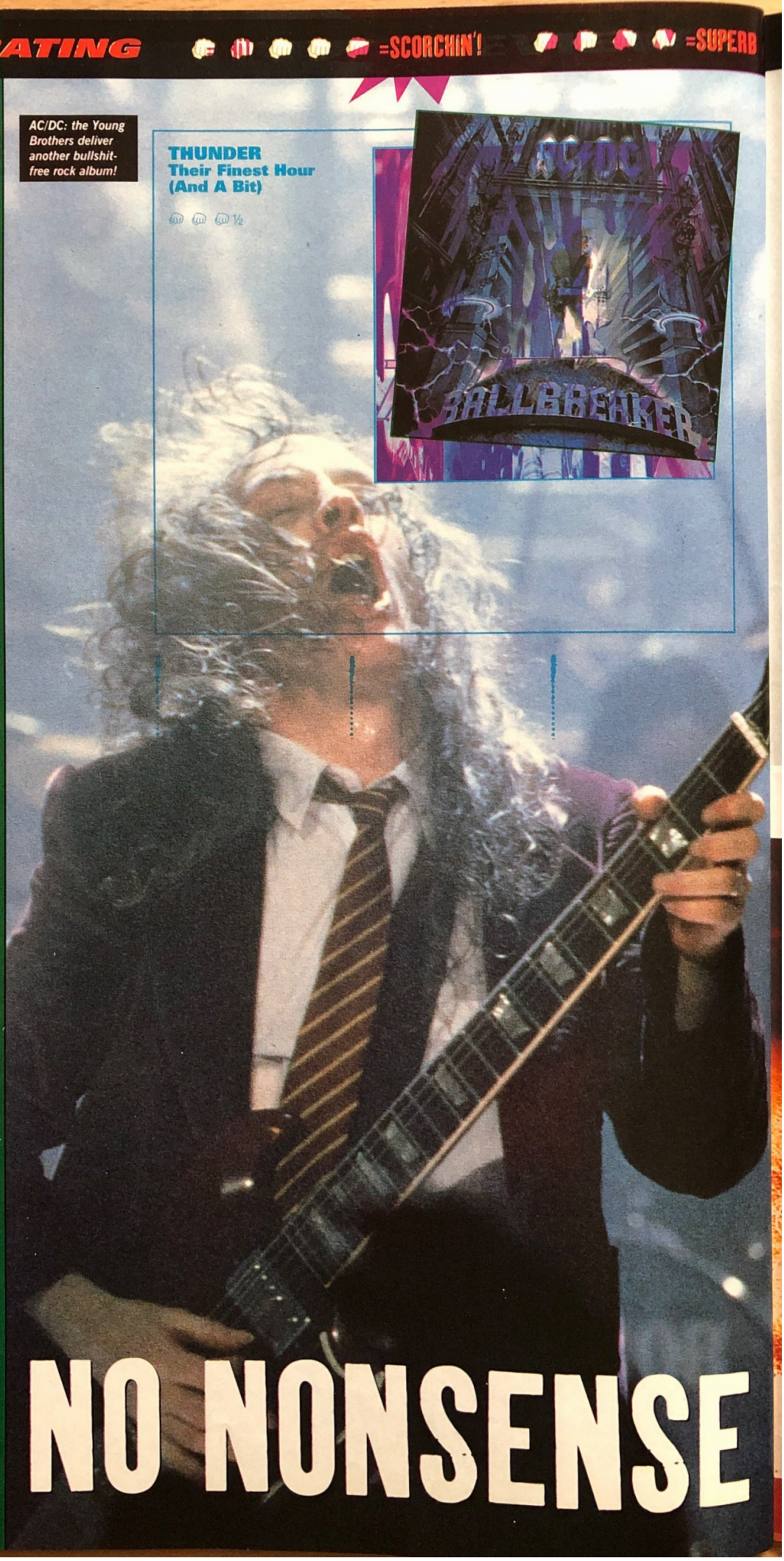
NO NONSENSE



AC/DC: the Young Brothers deliver another bullshit-free rock album!

AC/DC
Ballbreaker
East West

SURPRISES. That's what AC/DC's fourteenth studio album is all about, surprises. And hands up all those of you who thought this five-man boogie machine incapable of surprising again. Well that's exactly what they've done!

Why? Where shall we start? Well, for starters there's none of those catchy but gimmicky singles you normally get (you know, 'Heatseeker' or 'Thunderstruck'). Instead, album opener and first single 'Hard As A Rock' is a groovy little number that wrong-foots you before slowly creeping under your skin. After that, it ain't too long before the foot's a-tapping and the head's a-nodding.

Then there's the sound: arguably the best-sounding album since 'Back In Black', but this time it harks right back to the halcyon days of 'Let There Be Rock' and 'Powerage'. After Rick Rubin's abortion of a production job on the Cult's 'Electric', I didn't think him capable of capturing such a rich vein of sound.

Anything else? Well, yes. There's the songs: The repetitive simplicity of 'Lovebomb' aside, 'Ballbreaker' must rate as the finest collection of 'DC tunes since, well, 'Back In Black' once more. Lyrically more obvious than Bon-era (all the new album is penned by the Young brothers alone), there are enough of those perverse little nuances ('Cover You In Oil', 'Caught With Your Pants Down') we love AC/DC for to raise a half-cooked grin.

With Phil Rudd back behind the drum stool, the rhythm never gets too complex, but remains solid and menacing, with Cliff Williams's bass adding a chilling boom and Malcolm Young holding down a sinister rhythm throughout the whole thing.

Then of course there's Angus's guitar playing: peeling off wicked blues solos just like he was recording 'Dirty Deeds...' all over again, adding extra dimension to the likes of 'The Furor' and 'Burnin' Alive' that would have been lacking on their last couple of albums, and reminding you of what a great guitarist he really is.

And over it all, Brian Johnson's guttural growl has never sounded so good. He instills real character into the menacing 'Boogie Man', and on the excellent 'Hail Caesar' gets away with an impression of Bon that would have the old boy chuckling away at his celestial bar.

The likes of 'The Honeyroll' and 'Whiskey On The Rocks' may not race out of your speakers as fast as a 'This Means War' or 'Shake A Leg', and 'Caught With Your Pants Down' may be a very close relative of 'Whole Lotta Rosie', but the classic title track rocks and the band boogie better than they have done for years.

'Ballbreaker' is a dirty, sleazy, bluesy beast of an album. From AC/DC, that's just what we've always wanted.

Jerry Ewing

THUNDER
Their Finest Hour (And A Bit)

Scanned with CamScanner

From there it just gets better and better, with the guitar sound heavy enough to rival any serious thrash band. The exclusively Spanish vocals sound so angry it makes you wish you could understand the language. And on top of hard-hitting riffing that recalls the aforementioned Fear Factory (funny, that) or prime Brutal Truth, it's scary enough to make you believe the dubious stories about the band; well, almost.

Bryn Roberts

BUCKSHOT OD
Outta Coarse...

Roadrunner

½

What's this? Snoop? Dr Dre's new product? No, it's those new fly kids on the block, Buckshot OD, with their gangsta debut. There is just one fatal flaw, however: they're fucking Swedish!!

Gangbanging in the ghettos of Gothenburg, drive-bys in the suburbs of Stockholm? *Bollocks*. The entire album is littered with references to '187s', 'Gats', 'AK47s'; even the LAPD is mentioned! All references to a world that BOD can only

have been exposed to on records by genuine black American rappers that they've decided to copy regardless of any knowledge of the world they allude to. The music – poor facsimiles of classic hip-hop with added metal guitars – is almost as bad as the rapping.

The only response Buckshot OD will get to this LP is one of hysterical laughter, and they can expect no more until they drop this ludicrous charade.

Bryn Roberts

CANDLEBOX
Lucy

Maverick/WEA

CANDLEBOX's immense success in the States (triple Platinum for their debut) has bemused critics who felt that the Seattle four-piece's hard-edged, catchy metal had no place in the great scheme of things

'Lucy', their follow-up, is likely to infuriate them further. A solid, sometimes hugely entertaining set, it careers around the musical spectrum displaying a maturity that suggests Candlebox intend to stick around for the duration.

At it's best – the pulsating title track, the colossal 'Butterfly' and the swirling 'Simple Lessons' – Lucy contains a thoughtful and muscular brand of post-grunge hard rock. It's when they ape grunge heroes Pearl Jam ('Crooked Halo') that they go slightly off the boil. But there's enough here to suggest the third album will be a belter.

Jerry Ewing

CHOCOLATE
Hung, Gifted And Slack

Out Of Step

THERE are many reasons for Chocolate's existence, but what really rams it home is the sentence in the press release that claims "Chocolate are four people who are pissed off at not having as much fun as in the old days".

Searching for the kind of energy and attitude that got them all into this punk rock thing in the first place, Chocolate feature a cast that's been involved in the likes of the Stupids, Perfect Daze, Sink and OWP, and have headed back to their roots in more ways than one, coming up with an album that's as diverse as it is kick-ass punk.

Spread throughout the 16 tracks here, you'll find anything from white boy hip-hop to funk, right back through to cool, generic hardcore. Incoming cliche alert, but – and here it comes! – there really *is* something for everyone on this album.

James Sherry

KREATOR
Cause For Conflict

Gun/BMG

BACK in older, simpler times, when the thrash world was pretty much dominated by four bands – Metallica, Anthrax, Slayer and Megadeth – Kreator were always among the pack immediately behind them, jostling for position on the backs of the leather jackets of the world's metal fans. Since then, however, life has been distinctly quiet for the Swedish lads.

Happily, 'Cause For Conflict' is an album of great listening. From 'Prevail''s

recollection of something like the intensity of Slayer's 'Necrophobic', to the epic 'Isolation', it's all classic thrash riffing. But it's *not* plagiarised. Not at all; simply classic.

It has to be said that Kreator do sound much the same as they did 10 years ago. But then so do Slayer, and they're still fucking great. So why not do yourself a favour and get into some of the old-school.

Bryn Roberts

Ritchie Blackmore's Rainbow
STRANGER IN US ALL
The new album by one of rock's greatest guitarists
OUT NOW on CD & CASSETTE
includes HUNTING HUMANS (Insatiable)
and the classic STILL I'M SAD
"...Blackmore back at his brilliant best"
DAVE REYNOLDS, KERRANG!
Rainbow Live - LABATT'S HAMMERSMITH APOLLO, November 3rd & 4th
BMG INTERNATIONAL

RED HOT CHILI PEPPERS
One Hot Minute
Warner Bros

●●●●

IF depression has ever had a happy face, it's shaped as a Red Hot Chili Pepper. Anthony Kiedis has experienced trauma and tragedy over the past few years, and his agony is projected all over 'One Hot Minute'.

The unconventional way he deals with it all is intriguing. Singalong number 'Aeroplane', complete with cheering children, is quite possible the band's most musically joyful moment ever. Yet Anthony uses it as a cry for help, singing *'I can't find the love I need, someone better slap me before I start to rust'*.

Opening cut and psychedelic single 'Warped' is more a reminder that the Chili Peppers are back and in-tune with the current raw musical climate than a great representation of the album. More balanced and not as frantic, the funk ride is still on. Prime examples include the hysterically catchy 'Coffee Shop' and the loud party anthem 'One Big Mob'.

Former Jane's Addiction guitarist Dave Navarro's psycho sonic input is all over the place. His greatest moment surely is the title track, switching between driving Beatles-esque rhythms and chilling dark licks.

The Chilis proved their capacity as alternative ballad kings with 'Under The Bridge'; this time, 'My Friends' and 'Tearjerker' deliver soft beauty. The latter, especially, is a future monster hit, and once again the new-found Beatles influences shine through. The Chilis have simply embraced a more classic songwriting tradition this time around, looking towards the Lennons of this world rather than staring themselves blind at Parliament.

'One Hot Minute' is funky, yet chunky in a way the band have only mustered occasionally in the past. Lyrically gloomy and pissed-off in places, the overall feeling is still that the album fits in nicely into the party music section.

Red Hot Chili Peppers are back with their most in-depth and mature record ever.

Martin Carlsson

Chilis: delivering a cocktail of party tunes and songs to get depressed to

CATHARTIC

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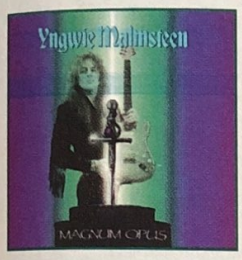
YNGWIE MALMSTEEN
Magnum Opus
Music For Nations

COMPOSING a fair assessment of an album usually requires more than one listening. However, when the artist involved exhibits the uncontrolled levels of pomposity and self-indulgence that Malmsteen unleashes throughout this opus, the prospect of repeated listening is less than enthralling.

Twelve years on from his debut release with Steeler, Yngwie continues to



embrace an overblown, neo-classical, operatic style of playing and songwriting that, quite frankly, is both outmoded and monumentally *boring*. A combination of Helloween without the humour, and Queensrÿche or Dream Theater without the intelligence, he flirts with epic intent yet falls way short of the mark.

From opener 'Vengeance' to closing instrumental 'Amberdawn', 'Magnum Opus' does bask in a crystalline Tsangarides-aided production (all the better to hear every single twist of Malmsteen's fretboard histrionics). But it's rather pointless, really, when it actually emphasises how little Yngwie has progressed.

Lyn Guy

MUDSHARK
Mudshark
Pony

LOUD parties, cutting the back lawn with a chainsaw on a sleepy Sunday afternoon, torching the kitchen... Another good way to annoy the neighbours is to play the debut album from Mudshark first thing on a Monday afternoon with all the windows open.

This is music to celebrate a hangover – not just any hangover, I'm talking the morning after two and a half litres of that cheap, home-made paraffin substitute you snuck outta Tierra del Fuego,

and a lungful or 20 of prime car exhaust (a slight exaggeration, but you get the picture). Mudshark are likely to lead you into temptation, but highly unlikely to deliver you from evil.

This collection is loud, brash, in-your-face and, in the band's own words, uncompromising. It sounds like Sabbath when they were good, and alarmingly there's even a hint of Marc Bolan when he wasn't so good. If this album wasn't conceived on chemicals, your humble scribe is sober.

Nick Kemp

NEUK
State Of Mind
Blackmail

IN their previous incarnation as New England, NEUK wowed just about everyone, from their increasing legion of fans to music journalists alike. Sad to say, this unilateral liking for the band did nothing to raise them to the top of the pile. Poor distribution coupled with a distinct lack of promotion ensured a major flop when their debut album was released. Even so, they carried on regardless, touring constantly till, in late '94, they changed their name to something more in keeping with their new slab of growling noise.

Sounding distinctly heavier than most other British bands, NEUK lean hard on the side of ear-splitting American power metal. Not quite as hostile as Machine Head, nonetheless they're more convincing than most, and should give us

something to compete with bands on the other side of the Atlantic.

A brutal and aggressive debut that clearly marks them out.

Denise Stillie

NEVER THE BRIDE
Never The Bride
East West

A SHOT in the dark strikes a bright spark with this debut from a band fronted by one Nikki Lambourn; once a singing waitress in Bristol, she moved to London in search of musical enlightenment. 'Never The Bride' is the end result.

A powerful and emotive vocalist, Ms Lambourn can roar with all the grit of a modern-day Janis Joplin ('Rough 'N Ready') or tug the heart strings to equal effect when the mood comes down ('Cry Out'). Couple that with her succinct lyrical grasp of life and relationships, and a lady of exceptional talent is obviously at work.

Like most of the compositions here, 'Miracle Of Life' is incurably catchy. Due to ex-Robert Plant man Doug Boyle's tasty and

GARBAGE
Garbage
Mushroom

JUST when you thought the whole world was living in some kind of post-grunge nightmare, the man who produced the album that started it all in the first place wakes us from our fitful, discordant sleep.

'Garbage' ('garage' with a 'b' in the middle, huh-huh) is the antithesis of grunge: over-produced, sleek, powerfully poppy, even technofied in places ('As Heaven Is Wide' is a NIN-style sampled monster with Shirley Manson's ever-so-sexy, sibilant vocals a direct take on Reznor, as is the sorrowful lo-fi techno-pop of 'Stupid Girl').

All in all, Butch Vig's band have created the album that will hopefully halt this goddamned obsession for recreating a magic that fizzled out with the death of Cobain, which can't, and shouldn't be done. Let's move on!

There are two overall attitudes within 'Garbage': an inherent nastiness that screams 'let it lie, you suckers!' ('I'm Only Happy When It Rains' is nothing but a snide piss-take of all the people who think the true essence of grunge is misery), and a subtle strain of sadness ('Stroke Of Luck' and 'Milk' are beautifully melancholic pieces of trancey tragedy).

Hopefully, the message will get through. With 'Garbage', let's hope we all spin out of this vicious circle that's threatening to suck us into its miserable, post-grunge hub – like being stuck in a bloody washing machine full of sloppy jumpers, and never getting any cleaner.

Pippa Lang

CHANNEL ZERO
UNSAFE
CD/LIMITED EDITION YELLOW VINYL
OUT NOW

"The band's diversity has to be heard to be believed. Franky (vocalist) has the gift of flexibility, veering from spine-tingling hardcore gruff to a more gravity defying Chris Cornell-esque mood. 'Unsafe' needs no further recommendation. It is quite simply an album that will put Channel Zero on the musical map. Stadium City ahoy!"

Pipa Lang - **Metal Hammer** - July 1995

PIAS UK
PLAY IT AGAIN SAM RECORDS
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QUICK ONES

Lightning speed spins on the deck

BLACKEYED BLONDE
Masafagga
Gun

BLACKEYED Blonde, like Clawfinger, fail to convince. Heartfelt and sincere, but the German accents and twisted syntax make it hard to fathom what they're on about.

(VP)

CHAVEZ
Gone Glimmering
Matador

FEATURING ex-members of Bullet Lavolta and Skunk, the NYC quartet cover the same kind of discordant guitar pop that's helped Archers Of Loaf and Small 23 make so many friends.

(JS)

FIELD DAY
Friction
Modern

FORMED from the ashes of local punk legends Ninth Configuration, Canadians Field Day are a professional-sounding band who successfully mix '70s new wave with '90s punk.

(JS)

GLENN HUGHES
Burning Japan Live
SPV

THE 'voice of rock' reinterprets career highlights live in Japan with the help of most of Europe. Killer versions of 'Burn', and 'Stormbringer'.

(JE)

KASHMIR
Travelogue
Start/Columbia

TWINGES of Primus-like humour and rhythmic weirdness are the highlights, but the powerful quirky rock songs and versatile vocals make Kashmir very listenable.

(BR)

SECOND SKIN
Suture
Dynamica

STOCKHOLM-based seedy duo who originally met in a fetish club. Their passion is for Kraftwerk and Motörhead turned loud and nasty.

(DS)

SINISTER
Hate
East West/Nuclear Blast

SINISTER hit where it hurts, displaying devastating speed and heaviness under trippy guitar riffs, setting the tone for an LP that points towards the future.

(BR)

STARMARKET
Starmarket
Delores

SWEDEN'S Starmarket come across like early Catherine Wheel attempting to play late-period Hüsker Dü. Entertaining, but not a trick Starmarket should repeat.

Jonathan Wright

TEMPLEGATE
Innocence
Bleeding Hearts

BRITISH four-piece who boast of their diverse influences and then spoil it by only ripping off Soundgarden. Tedious and unmemorable.

(BR)

THRUSH PUPPIES
The Yeast Inside
Damn Loud

MINI-album recorded and mixed for the princely sum of £1,000, from a band who have supported Mudhoney. Raw punk with an experimental edge.

(JW)

VOODOO SIOUX
S.K.R.A.P.E.
Bleeding Hearts

THE Midlands-based quartet (with Rob Halford's brother on drums) settle for so-so hard rock. VS's triumph in the Rock War doesn't say much for the British rock scene.

(VP)

VARIOUS ARTISTS
The Basketball Diaries OST
Island

SOUNDTRACK of the movie based on Jim Carroll's life. Pearl Jam's 'Catholic Boy' is bland. The Cult play 'Star', Flea 'I've Been Down', and Soundgarden record 'Blind Dogs' at the wrong speed.

(AS)

DOWN
Nola
East West

THE best word to describe this album is 'greasy'. Down – a one-off thing consisting of Pantera's Phil Anselmo (vocals and guitar), COC's Pepper Keenan (guitar), Crowbar's Kirk Windstein and Todd Strange (guitar and bass respectively) and Eye Hate God's Jimmy Bower (drums) – sound like the heaviest, meanest, deep South swamp thing you'll ever hear. Fuelled by strong weed and even stronger liquor, this is a nasty thing with a great groove; five men jamming out tunes just for the hell of it.

You might not get in on a first listen. The sound is a lot looser than any of the bands Down's members come from, and the music's real qualities certainly escaped this listener first time out. Play it some more, though, and 'Nola' (New Orleans, Louisiana) becomes a thing as fun to hear as it is full of filthy, gigantic riffs.

It's only a shame that East/West didn't release the album back in May, because Down may have made the perfect summer record – late nights on hot streets with loud sounds and strong beer, that type of thing. Not a real problem, though, cos even when the heat starts to cool, Down will still make you feel like you need a bath to escape the weather.

Like Sabbath with a suntan.

Ian Winwood

versatile guitar strokes, Frosty Beedle's subtle and intricate drumming and Catherine Feeny's tasteful keyboard work, Never The Bride successfully combine blues, rock and soul with consummate skill. Love it.

Lyn Guy

PHUNK JUNKEEZ
Injected
Trauma/Interscope

ASSUMING they've got a wicked sense of humour, then Phunk Junkeez have unleashed a great album. It's a wonderfully obnoxious, in-your-face amalgam of punk and hip-hop, all cranked out so tight you could bounce pennies off it.

From the very first (of many) gratuitous obscenity of 'B-Boy Hard', these six Arizona trailer park refugees revel in having overdosed on testosterone, white sugar and late-night cable TV.

Most of the lyrics positively enjoy being offensive. This is most obvious in the cartoon sexism and very funny rhymes of 'Me 'N Yer Girl', but the juvenile loser posturings of 'Devil Woman' run a close second. Otherwise, there's an undercurrent of idealistic punk honesty beneath the clever rants.

The Phunk Junkeez can certainly survive the

inevitable Beastie Boys comparisons. Just please, Lord, let these guys be joking.

Chris Marlowe

RUB ULTRA
Liquid Boots & Boiled Sweets
Hi-Rise

BUBBLING beneath the frenetic commercialism of Americanised punk, something stirs. It is neither punk nor grunge nor hardcore, and yet it's just as exciting. And *British. So* British that the yanks haven't yet learnt how to reproduce it, thank God. Senser and Skunk Anansie exist within it, and so do Rub Ultra.

It doesn't have a name yet, and let's hope it never does, because then it will suffer corruption, loss of identity and Britishness.

Rub Ultra have progressed in leaps and bounds in the past year. By the sounds of 'Liquid Boots...', they've learnt the art of subtlety. They rock, but they don't rock *out*, preferring to retreat from over-indulgence in any one style by hurling the essential weirdness of trancey production into the arena.

It's a complex, busy album, but once you've bonded with its quirks and its mixture of heaviness, funk and dub, you'll know that the next time somebody tells you nothing original comes out of Britain any more you can argue the toss with pride.

Pippa Lang

Scanned with CamScanner

SIX FEET UNDERGROUND
Haunted
Metal Blade
4½

THIS could well be death metal's answer to Down, except that Six Feet Under is not purely a side project for all its members. The band will tour, having already played a couple of gigs, and continue to record outside of its respective origins, .

Six Feet Under comprise Cannibal Corpse's Chris Barnes on vocals, guitarist Allen West from Obituary, bass player Terry West (ex-Death/Massacre) and relatively unknown drummer, Greg Gall.

The death metal gathering sounds pretty much how you would expect it to. Barness' vocals are as distinctive and growling as in Cannibal Corpse, whilst the entire album is held together by a thread of jackhammer riffing and a solid backbone of drumbeats.

Its more restrained than many death metal albums, preferring to keep a consistency to it rather, than putting together many short sharp, shocking blasts.

'Haunted' is an engaging album from a group of technically proficient and established musicians of the genre.

For those with a taste for the flavour of driving death metal, this album will hook you in and keep you there for a dose of 11 pummeling tracks.

Robyn Doreian

SONIC YOUTH
Washing Machine
Geffen
4

AS the now infamous Sonic Youth sound spreads its wings across another collection of dark and brooding songs, you find yourself really beginning to wonder what it is that keeps this band battling against all mainstream and conformist odds, sticking to their name and never growing old and tired.

Featuring a good cross-section of both their melodic and experimental sides, vocal and songwriting duties are spread throughout the band, with Kim and Thurston singing an equal four each (any reflection on their married life?!) and guitarist Lee Ranaldo on two, making for a broad mix of dreamy guitar scratchings that will work their way into your hearts, if not on the first listen then by the second or third.

James Sherry

SUPERSUCKERS
Sacrilicious
Sub Pop
4

HOW cool are Supersuckers? If you were to measure it, then here's the equation: Take Marlon Brando (the thin model), James Dean, Keith Richards, Hunter Thompson, Joey Ramone and John Hinkley (the man who came *this close* to assassinating Ronald Reagan), add them all together, and you won't even be close to how cool the Supersuckers are. Savvy?

'Sacrilicious' is the product of an earth-moving one-night stand between AC/DC and the Ramones, back when these two were still alive. Even a production that is far too restrained for its own good can't smother the likes of 'Ozzy' (yes, *the* Ozzy), 'Run Like A Motherfucker', 'Born With A Tail' and all the other nuggets of brilliance lurking within.

'Sacrilicious' is the type of album which, via consummate songwriting, feels the spirit of the music in

the pit of its stomach far more than in its head. Not just brilliant, but honest as well.

So, again: How cool are the Supersuckers? One of the members is named Dan Halen, for Chrissakes. Do it.

Ian Winwood

TAR
Over And Out
Touch & Go
4½

CONVENTIONAL wisdom says that if you're gonna quit, quit while you're ahead. The above title says it all as label Touch & Go loses the Chicago quartet with the arrival of their fourth album.

A showcase of sharply focused guitar and drum interplay, 'Over And Out' comes swathed in Tar's trademark sleek metallic

IMPORTS

Metal Hammer checks out what's hot and what's not on the import market

AFTERMATH
The Eyes Of Tomorrow
Thermometer Sound Surface
3½

AH, the politics of the music industry so often fuck with a band's fortunes. Aftermath, with a record company going bust underneath them, have endured a five-year wait for the release of their album. Still, here's the debut from the band who unleashed some critically acclaimed demos way back in 1989. And listening to this, it's easy to understand the praise.

Their powerful, thrash-tinged metal sound is embellished with smooth, tripped-out sections which provide a calm before the loose-limbed rhythms and jerking guitars return. At times they do sound old-fashioned, but that's hardly surprising.

Bryn Roberts

DEFINITE CHOICE
Down To The Point
Silvercross
2

RAPID FORCE
Apothesis Of War
Silvercross
2

BLOODBATH
Frustrations
Silvercross
2½

WULKDROFF
Going, Going
Silvercross
3

URGH!
Unplugged
Silvercross
3½

WITH all the horrors currently enveloping the former Yugoslavia, it's good to see that not all normal life there has been disrupted, as the arrival of these tapes of South Serbian bands prove. However, the troubles definitely seem to have (understandably) affected the bands, with a melancholy air and repeated mentions of war.

Rapid Force's 'Apothesis Of War' sums up much of the contents of the tapes, the most obvious influence on all the bands being power metal or early thrash, which RF taps considerably, as do the very similar Definite Choice.

Bloodbath stalk the same territory, but have a more modern, discordant outlook; but, it's Wulkdroff who really demonstrate an understanding of the inherent rhythm of thrash.

Urgh!'s 'Unplugged' is the final offering, and by far the best, with folky acoustic versions of their songs with a huge dash of melody and irreverent humour. Just check out their acoustic guitar and violin version of Slayer's 'Reign In Blood'!

Bryn Roberts

VD
Vicious Delite
Top Fuel
3½

VD, 'The F*ck', 'So Depressed'; ex-Ratt-packer Stephen Pearcy may have come out of the cellar with this five-track EP, but he certainly hasn't brought much positive attitude with him.

Lyrically on a downward turn, vocally indifferent, VD's real strength is in their music – intense, power-packed and riff-laden guitars striding forth from a rock-solid rhythmic base. 'Just Like The Rest', in particular, tumbles in on a driving beat that pulls the song along like a freight train on the straight.

If Pearcy had hired a high-calibre vocalist and remained solely on guitar, VD would have been a far better prospect.

Lyn Guy

MICHAEL ANGELO
No Boundaries
Thermometer Sound Surface
½

MICHAEL Angelo – proud owner of a degree in music, inventor of the Double Guitar (a twin-necked, ambidextrous guitar, or something equally pointless), member of cheesy rockers Nitro, and widdly guitar maestro – has finally deigned to release his debut instrumental guitar album. Oh, joy.

As is so often the case with these so-called 'guitar wizards', Angelo's technique far outweighs his ability to pen anything even resembling a tune. Even when he undertakes a slow guitar ballad, as on 'Peace', it has all the emotional resonance of the incidental music from *Neighbours*. The remainder of the songs simply act as backdrops for Angelo to widdle over extensively.

Bryn Roberts

GRADY CAIN
Faces Of Cain
Backstreet
2½

IN the publicity handout for this debut, purported influences of the band are cited with all the subtlety of a tabloid headline: we get such names as Muddy Waters, Jack Bruce, Rod Stewart, even Janis Joplin, not to mention various Zeps and Sabbafs. This may be what Grady Cain actually listen to, but what they play is little more than a tired, hackneyed reworking of Aerosmith circa 1973 but without the panache.

The so-called stream of consciousness lyrics are more like incontinence, and somebody ought to tell the publishers, Ray Can Dig Music, that when you're in a hole it's mighty advisable to stop digging.

Nick Kemp

Scanned with CamScanner

sheen, with the stylistic breadth of material more diverse than the concentrated power-slam of '93's 'Toast'.

The blend of ingredients marks Tar as close relatives of Helmet: there's the same howling desperation about John Mohr's vocals, the same ceaseless wall-of-sound guitar, and the same razor-sharp rhythm section. Points in common – that's not to imply that Tar are limp copyists – are that they have a keen ear for a knockout hook, and muster an impressive control over mood and dynamics, as any of 'Time To Strike', 'Building Taj Mahal', 'Carpal Tunnel Season' and 'Topless, Mindless, Senseless' demonstrate.

As parting shots go, 'Over And Out' arguably ranks as Tar's most complete moment.

Grahame Bent

TIGERTAILZ
Wazbones

Minority/One

TIGERTAILZ have metamorphosised into an angst-filled mix of thrash and '90s-style punk. 'Wazbones', their first product in five years, combines moments of sheer brilliance with some absolute dross.

'Tear Your Fucking Heart Out' opens a 40-minute maelstrom of wild, screaming guitars, vicious vocals, incisive base (yes – b.a.s.e.) lines and hard-hitting, tumultuous drums. 'Dirty Needles' rips into your conscious mind with devastating intensity, and 'Make Me Bleed' has a titanic grandeur to it. Similarly, 'Love Can Kill' sweeps along on a riff heavy enough to sink a battle cruiser. However, the 90mph 'In The Name Of The Gun' is as inspiring as the three minutes of empty track time it precedes, 'Belly Of The Beast' flounders on the back of a disjointed attempt at wildly variegated originality, and 'Pigface' is a just tasteless mess.

Criticisms aside, the Tailz'll rattle your bones. And in many ways it could be viewed as rough-cut gem.

Lyn Guy

WARHEAD
Warhead

Communique

FAIR takes you back, it does. Think in terms of 1981: four bushy-haired guys on an empty dancefloor, legs apart, pint pot in right hand, left hand widdling a guitar solo out of an invisible guitar, heads banging, eyes closed in sheer bliss... This is old-school stuff – from a school so old as to make Eton look like a Scientology hothouse for the offspring of hippies.

Warhead – Würzel, Evo from Warfare and Tank's Algy Ward – wear their vintage metal badges proudly, and that's no bad thing at all. Or it wouldn't be if only the music contained within this album didn't sound so much like the worst

aspects of huff 'n' puff metal from the past. The difference between a band like Warhead and a band like Trouble – both retro in approach – is that the latter sound vital and stylish, whilst the former plod and stagger like boring old farts.

'Warhead' is a tediously adept outing circa 1981; too clumsy, too blunt, too close to nostalgia and reactionary rock for its own good.

Ian Winwood

COMING NEXT MONTH!

Watch out for proposed album releases in late October/early November from: OZZY OSBOURNE, ANTHRAX, SMASHING PUMPKINS, ALICE IN CHAINS, DEF LEPPARD (compilation), NAILBOMB (live), RITCHIE BLACKMORE'S RAINBOW, LIFE OF AGONY, P, ENUFF Z'NUFF, JOE LYN TURNER, ANATHEMA, EXPLOITED, SHELTER, UNDERSTAND, WHIPPING BOY

REISSUES

BLACK SABBATH
Between Heaven And Hell

Raw Power

AS up and down as Sabbath's career has been over the years, 'Between Heaven And Hell' both reminds us why we hail the band as masters of metal *and* laugh at the ludicrous excesses that have dragged their once mighty name through the mud.

Thus, whilst there's plenty of material here that proves they charted the finer areas of metaldom (the oft heard 'Paranoid', 'Iron Man', 'War Pigs' and 'Black Sabbath'), 'Back Street Kids' shows just how far their career had gone off the rails with Ozzy at the helm.

With the diminutive Ronnie Dio fronting the band, things were back on track again, but 'Neon Knights' and 'Mob Rules' are sadly the only examples from this period.

Then the rot set in, and 'Zero The Hero' is an absolute turd of a track from an album ('Born Again') that featured Ian Gillan and one of ELO!

Since then, Sabbath have been a joke. Still, for the uninitiated this album is a good reference point for discovering why Soundgarden sounded like they did on 'Badmotorfinger'.

Jerry Ewing

DUB WAR
Extra Pain

Earache

AH, at last a chance for everyone to almost hear what Dub War sounded like before their record deal.

About a year and a half ago, a five-track EP by an exceptional dub band from Newport, Wales, landed on my desk. It was raw, under-produced and refreshingly uncluttered. I gave it *big* stars.

Many months later, the same band released their debut album, 'Pain'. The same band? Surely not! Polished, huge, heavy metal with dub/ragga undertones (and I stress *under*tones). An album so complex and universally friendly that it didn't even sound like the same outfit as the one who'd released the EP. Ah, the many temptations of the studio...

Thousands of people will of course will argue the toss, because 'Pain' has got Dub War *noticed*.

But here we have 'Pain' released again, with three of those early tracks included on a bonus CD. But 'Psycho System', 'Words Of Warning' and 'Original Murder' have been *re-recorded* (although, thankfully, not entirely stripped of their original magic). Still, if it gets the tracks heard on a wider scale so be it. I just wish the original EP could be re-released *as it is*!

Pippa Lang

FISH
Yin

Dick Bros

Yang

Dick Bros

WHETHER Fish has a valid reason for reassessing his career, as he has done on these two simultaneously released albums, only he knows. But the more cynical amongst us might suggest that he's only re-recorded the most popular songs from his career because that's all people want to hear.

Whatever, here they are in all their re-recorded/remixed glory, everything from 'Punch & Judy' and 'Incubus' right the way up to 'Just Good Friends', his current duet with Sam Brown.

Often opting for the harder, bluesier approach Fish has adopted of late, much of the original splendour of the Marillion era material and the likes of 'Big Wedge' and 'State Of Mind' has been sadly sacrificed.

To be honest, both 'Yin' and 'Yang' are sufficiently disappointing to fear for the big man's career. And that's even more disappointing when you remain sure he has far better material still left in him.

Jerry Ewing

HOLE
Pretty On The Inside

City Slang

IT'S a horrible feeling when you finally realise that although you thought things were changing for the better, they actually always stay the same.

Almost 20 years ago, the US new wave band Blondie had to force people to accept that they were a group, and not Debbie Harry's backing band. So check this out: Hole are a band, always have been, always will be. Admittedly they are a very out of control one, with an even more erratic singer, but they're a *unit*. And this is the timely reissue of their first album to prove that there was life for Courtney before Kurt.

'Pretty On The Inside' is one mofo'kin' raw album that shows what was going on inside Courtney's and Eric's heads before their collective worlds caved in and everything went elastic. Harder, more alternative, and a kick in the head to muscleman grunge, this is the start of Hole's chaos mission. Check your roots.

James Sherry

MISERY LOVES CO.
Misery Loves Co./ Need Another One

Earache

ANY excuse to re-release one of the best metal/industrial albums of the year. Fortunately, the 'Need Another One' US promo is worth forking out for, although you might do better to rip this bonus CD off the album (if you've already got the LP) and make off with just that. Cos, fair enough, though there may be plenty of metal fans who still don't have a copy of 'Misery...', what of those who *do* already have it?

Anyway, enough wingeing. On the bonus CD, not only do you get 'Need Another One', which is already on the album, you also get a new track called 'Honour Code Loyalty' and three mighty remixes of 'Kiss Your Boots', all technically huge. In fact, if you wanna plunder the depths of this excellent track, and discover what it sounds like bludgeoned to death with a hammer or raved up to technical ecstasy, this package should suit you down to the ground. On the other hand, you could go out and buy Killing Joke's 'Millenium' instead.

Pippa Lang

SAMSON
Thank You A nd Goodnight

Thunderbolt

Burning Emotion

Thunderbolt

ALTHOUGH he is a criminally underrated guitarist, it is a matter for conjecture as to whether regularly unleashing

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re-released product into an already overcrowded marketplace will actually increase Paul Samson's standing.

Last seen blowing the eardrums of unsuspecting pub landlords and distressingly small audiences, a year or so ago his career was possibly at its most static.

Eleven years ago, when 'Thank You…' was recorded live in Europe, Samson delivered meaty, full-throttle hard rock. Fronted by mighty vocalist Nicky Moore, the performance captured here still exudes the pungent atmosphere of a hot and steamy gig.

'Burning Emotion', by contrast, charts Paul's late '80s forays into melodious commerciality. Tracks five to 11, featuring vocalists Sam Blue and Mick White respectively, are frankly lacklustre in comparison. And penultimate song 'Don't Tell Me It's Over' drags its keyboard-laden heels for so long you wish it was over.

'Thank You And Goodnight' is the gem in this case.

Lyn Guy

VARIOUS ARTISTS
Heart Of America
Renaissance

I SAY, what a spiffing idea! A collection of soft rockers that charted throughout the '80s, brought together on a compilation album. That should wow the rock masses!

Whoever put this thing together must have been asleep for the past five years, because you show me who in 1995 is remotely interested in the likes of Peter Cetera, Robin Beck or John Waite and most of the rest of the motley bunch represented here today and I'll show you your mum.

There may be nothing inherently wrong with a ballad, but they're about as relevant to today's hard music scene as Styx (mercilessly left off of 'Heart Of America').

Another problem with AOR compilations is that there have been so many of the bloody things, all featuring mostly the same bloody tracks by the same bloody artists!

Thus Toto, REO Speedwagon, Rick Springfield, Boston, Mr Mister and a load of other compilation regulars are rolled out for the umpteenth time. And with the whole package opening with Starship's vomit-inducing 'Nothing's Gonna Stop Us Now', all right-thinking stereo systems should reject the disc immediately.

Be warned!

Jerry Ewing

THUNDER
Their Finest Hour (And A Bit)
EMI

RELEASING a 'Best Of' just seven months after studio album number three is guaranteed to set the rumour machine in motion: Is this a final attempt by a dissatisfied record company to make some money out of an act they're about to drop?

Without doubt, Thunder are a fine band, and the combination of tracks selected for 'Their Finest Hour…' does make good listening. However, repackaging a selection of 12 all too readily available songs with four obvious pieces of bait does rather smack of exploitation.

Okay, Python Lee Jackson's 'In A Broken Dream' is moodily captivating, 'Higher Ground '95' has been given a fresh twist, and the Stones' 'Gimme Shelter' gyrates delightedly in the hands of a superior vocalist. But whilst newie 'Once In A Lifetime' has a tender quality in its blues-tinted tones, it also highlights a complete absence of Thunder's once quintessential humour.

A questionable product.

Lyn Guy

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VIDEOS

VARIOUS ARTISTS
Sub Pop Network
Sub Pop/Atavistic

THE next instalment of the Sub Pop video collection, featuring their latest choice of clips from their roster of bands old and new. And what a load of miserable indie bollocks there is here too, from the one-riffed rubbish of 'Viewmaster', by Eric's Trip, to Sebadoh's 'Skull', the Spinanes' 'Noel Jonah And Me' and Zumpano's 'The Party Rages On'. Still, things do pick up when the Rev Horton Heat does his psychobilly best for 'Wiggle Stick', and apart from a few other indie no-nos the rest ain't bad at all. There's Pond's Eastern guitar-tinged 'Spots', Supersuckers' 'Creepy Jackalope Eye', Jale's summery 'Promise' and Mark Lanegan's slow ol' countrified 'House A Home'.

But then something horrible happens: the Afghan Whigs' 'Miles Is Ded' is possibly the most revolting video I've ever seen, with graphic shots of some bloke shooting up smack and snuffing it. Very 'eavy, very unnecessary – even if I do like the Whigs.

Pippa Lang

BOOKS

BONGWATER
Michael Hornburg
Quartet

WHEN fiction all too obviously runs parallel with fact, and when that fact is of major topical interest, the fiction becomes worthy of avid attention.

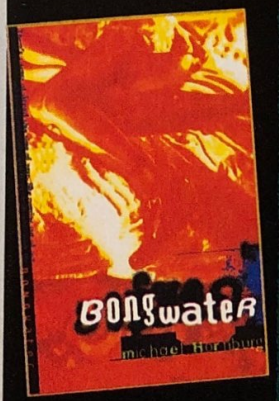
In this case, *Bongwater*, written by an ex-lover of Courtney Love, is so riddled with obvious references (one of the four main characters is a slack ol' dyed blonde called Courtney who wants to marry a rock star) and innuendos that it's a totally unstoppable read. Whilst this may be fiction, you are forced to read it with morbid curiosity, wondering just how much is true and how much is fabricated.

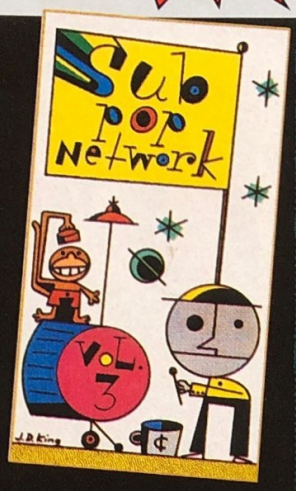
The story is well-written in any case, and even without a character called Courtney, *Bongwater* is close to this generation's heart anyway. Criss-crossing America, between New York and Portland, the book deals with a quartet of drifters, centring around an unsuccessful film-maker, David, whose relationships with Courtney, her best friend Jennifer, and Mary (a teenage stripper) cause him much confusion.

Seedy, grimy and low-life, *Bongwater* is nonetheless a charming, modern love story, complete with complications, grunge connections and – oh yes – perhaps an insight, in a roundabout way, into Courtney Love's pre-Hole life.

"There's a sense of dread this time of year, like running out of pot and knowing the only way to get high is to drink the Bongwater…". Ah, don't we all know it?!

Pippa Lang





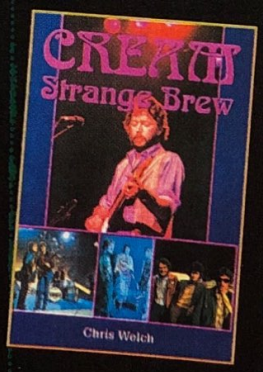
CREAM: STRANGE BREW
Chris Welch
Castle Communications

IN guitarist Eric Clapton (forget what he's up to nowadays), bassist Jack Bruce and drummer Ginger Baker, Cream was made up of *the* three monster instrumentalists of their day, and when they came together in 1966 were quite rightly hailed as the first ever 'supergroup'. Their short but incendiary career imploded only two years later, but in that time they (along with Jimi Hendrix) revolutionised rock and arguably paved the way for the bands most often viewed as the genre's torch-bearers and trailblazers. Cream meanwhile, remain the largely forgotten – and certainly mostly unsung – heroes.

Author Chris Welch was there at the time, witnessing the band's first rehearsal in a church hall and subsequently charting (for *Melody Maker*) their course up until the three members decided to pull the plug.

Measured in pace and written in something of an 'old-school' rock biog style, the narrative is nevertheless refreshingly free of cliché, thorough in its research and high on detail (in particular of the band members' careers prior to forming Cream), as well as giving off a pungent whiff of how different things were back in those days – even for a band right at the top of the pile. Add a selection of well-chosen photographs, and you've got at a deserving (if scholarly rather than bombastic or sensationalist) document on the career of a band who should never have been forgotten in the first place.

Paul Henderson



HAMMER OF THE GODS: LED ZEPPELIN UNAUTHORISED
Stephen Davis
Pan

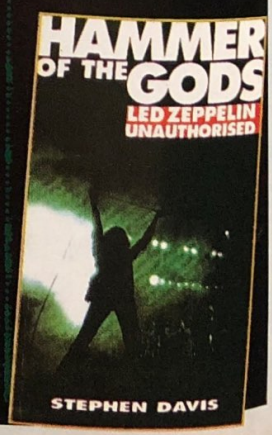
"THE year's most fascinating and disturbing rock biography"; "A tough book to put down…something that rock fans shouldn't miss"; "The Led Zep tale, drenched in sex, drugs and psychic abuse, demonstrated the the validity of all the old adages about talent, power and corruption".

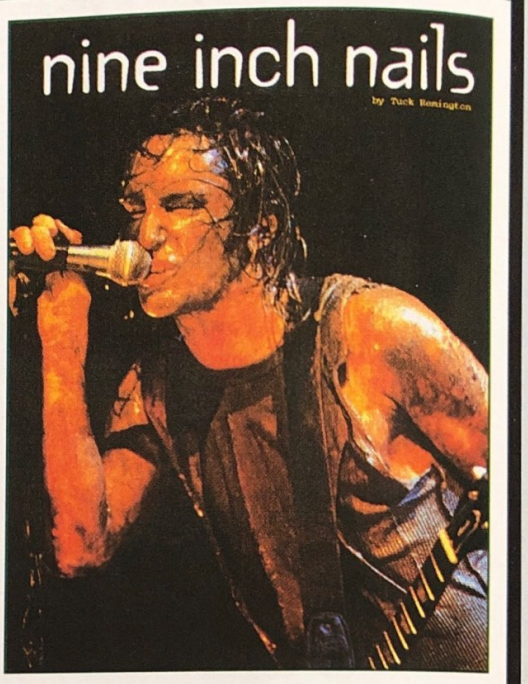
So said some reviews when this now notorious book – probably one of the most enthralling page-turners ever written in the field of rock biography – was first published 10 years ago.

From the pre-Zep beginnings of the four band members, through the quartet's rise to the pinnacle of success and superstardom and the 'excess all areas' passes that in those days came with it, to the demise of the biggest rock act of them all; sex 'n' drugs 'n' rock'n'roll…and then some, with barely a superfluous page.

How much of it is invention or at least 'poetic licence' has always been a moot point; that it's a gripping and hugely entertaining read is rarely disputed. Now updated with an additional chapter, it's worth £5.99 of anybody's money, Zep fan or not.

Paul Henderson





NINE INCH NAILS
Tuck Remington
Omnibus

IF ever there was a band and a man crying out for a book to be written about them/him, it is NIN and Trent Reznor. Well, maybe not so much the band. Interesting subject matter though the music is, it pales into insignificance next to the haunted, twisted, driving force that is the man behind it: Trent Reznor – genius or charlatan?

That's not a question that you're going to find answered here. This is a fan book, not an analysis; crammed with photos of the man himself around which the text briefly sketches Reznor's ascent from a small farming community near Pittsburgh to current MTV icon.

Desultory though the text is, Remington does try to get slightly under the surface and, apart from a couple of glaring errors (Britain being described as, "a territory that has traditionally been derisive of any form of dance or technological music", for instance), produces a vaguely intelligent though workmanlike read. Still counts as a wasted opportunity, though.

Andy Stout

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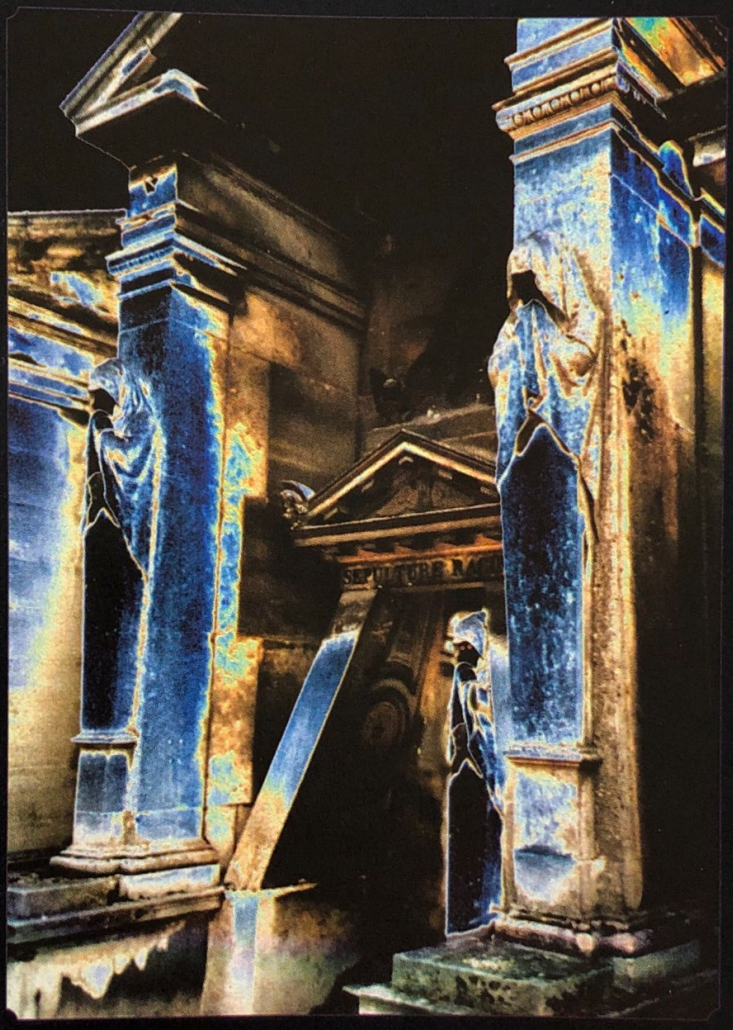
THEIR FINEST SONGS FROM 1970 - 1983 ON ONE ALBUM

BLACK SABBATH

BETWEEN HEAVEN AND HELL



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CHARTS

METAL HAMMER

Who's up? Who's down? Who's new around?

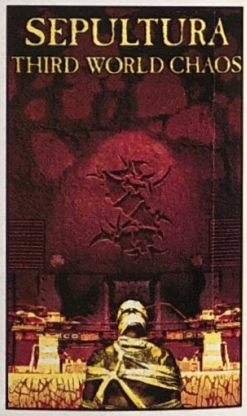
TOP 40 ROCK/METAL ALBUMS

1.	(2)	Foo Fighters FOO FIGHTERS (Roswell)
2.	(1)	These Days BON JOVI (Jambco)
3.	(9)	Throwing Copper LIVE (Radioactive)
4.	(3)	Mirror Ball NEIL YOUNG (Reprise)
5.	(12)	Smash OFFSPRING (Epitaph)
6.	(-)	Soup BLIND MELON (Capitol)
7.	(4)	Replenish REEF (Sony Soho Square)
8.	(25)	King For A Day...Fool For A Lifetime FAITH NO MORE (Slash)
9.	(-)	Silver MOIST (Chrysalis)
10.	(19)	Further Down The Spiral NINE INCH NAILS (TVT)
11.	(6)	Demanufacture FEAR FACTORY (Roadrunner)
12.	(10)	Infernal Love THERAPY? (A&M)
13.	(20)	Dookie GREEN DAY (Reprise)
14.	(15)	P.H.U.Q. WILDHEARTS (East West)
15.	(39)	Black Faith CANCER (East West)
16.	(8)	Let Your Dim Light Shine SOUL ASYLUM (Columbia)
17.	(14)	Astro Creep: 2000 WHITE ZOMBIE (Geffen)
18.	(18)	Tales From The Punchbowl PRIMUS (Interscope)
19.	(-)	III Odyssey Of The Mind DIE KRUPPS (Music For Nations)
20.	(5)	Draconian Times PARADISE LOST (Music For Nations)
21.	(16)	Cross Road – The Best Of Bon Jovi BON JOVI (Jambco)
22.	(-)	Live At The Fillmore TESTAMENT (Music For Nations)
23.	(-)	Zeitgeist LEVELLERS (China)
24.	(-)	Trailer ASH (Infectious)
25.	(13)	Menace To Sobriety UGLY KID JOE (Mercury)
26.	(29)	Burn My Eyes MACHINE HEAD (Roadrunner)
27.	(23)	In Rock DEEP PURPLE (EMI)
28.	(31)	Sixteen Stone BUSH (Trauma)
29.	(-)	All Boro KingsSpecial DOG EAT DOG (Roadrunner)
30.	(35)	Because They Can NELSON (Geffen)
31.	(17)	Still Not Black Enough W.A.S.P. (Raw Power)
32.	(30)	The Angel And The Dark River MY DYING BRIDE (Peaceville)
33.	(7)	Afraid Of Sunlight MARILLION (EMI)
34.	(34)	Unplugged In New York NIRVANA (Geffen)
35.	(26)	Wild Card/Word From The Wise PENNYWISE (Theologian)
36.	(-)	...And Out Come The Wolves RANCID (Epitaph)
37.	(22)	Forbidden BLACK SABBATH (IRS)
38.	(-)	Exit The Dragon URGE OVERKILL (Geffen)
39.	(21)	Nevermind NIRVANA (Geffen)
40.	(-)	Magnum Opus YNGWIE MALMSTEEN (Music For Nations)

INDIE METAL ALBUMS

1.	(3)	Smash OFFSPRING (Epitaph)
2.	(2)	Demanufacture FEAR FACTORY (Roadrunner)
3.	(-)	Odyssey Of The Mind DIE KRUPPS (Music For Nations)
4.	(1)	Draconian Times PARADISE LOST (Music For Nations)
5.	(-)	Live At The Fillmore TESTAMENT (Music For Nations)
6.	(-)	Zeitgeist LEVELLERS (China)
7.	(-)	Trailer ASH (Infectious)
8.	(5)	Burn My Eyes MACHINE HEAD (Roadrunner)
9.	(18)	All Boro KingsSpecial DOG EAT DOG (Roadrunner)
10.	(6)	The Angel And The Dark River MY DYING BRIDE (Peaceville)
11.	(4)	Wild Card/Word From The Wise PENNYWISE (Theologian)
12.	(-)	...And Out Come The Wolves RANCID (Epitaph)
13.	(-)	Magnum Opus YNGWIE MALMSTEEN (Music For Nations)
14.	(17)	Shitfun AUTOPSY (Peaceville)
15.	(11)	Breaking The Rules WALTER TROUT BAND (Provogue)
16.	(14)	Misery Loves Co. MISERY LOVES CO. (Earache)
17.	(9)	Deadsexy SCARCE (Paradox)
18.	(16)	Once Upon The Cross DEICIDE (Roadrunner)
19.	(7)	Corporate Rock Wars VARIOUS (Earache)
20.	(20)	Pain DUB WAR (Earache)

VIDEOS



1.	(1)	Cross Road – The Best Of Bon Jovi BON JOVI (PolyGram)
2.	(-)	Third World Chaos SEPULTURA (Roadrunner)
3.	(2)	So Far So Good BRYAN ADAMS (VVL)
4.	(3)	No Quarter – Unledded Page/Plant (PolyGram)
5.	(4)	Bat Out Of Hell II – Picture Show MEAT LOAF (PMI)
6.	(5)	Live! Tonight! Sold Out! NIRVANA (Geffen)
7.	(6)	Keeping The Faith – The Videos BON JOVI (PolyGram)
8.	(7)	Evolver – The Making Of Youthanasia MEGADETH (PMI)
9.	(9)	Hits Out Of Hell MEATLOAF (SMV)
10.	(8)	Keep The Faith – An Evening With Bon Jovi BON JOVI (PolyGram)
11.	(10)	Use Your Illusion I World Tour - 1992 In Tokyo GUNS N' ROSES (Geffen)
12.	(11)	Use Your Illusion II World Tour - 1992 In Tokyo GUNS N' ROSES (Geffen)
13.	(13)	We Will Rock You QUEEN (Music Club)
14.	(12)	Big Ones You Can Look At AEROSMITH (Geffen)
15.	(14)	Vieuphoria Smashing Pumpkins (PMI)
16.	(17)	Live At Wembley QUEEN (PMI)
17.	(18)	Live In Budapest QUEEN (Music Club)
18.	(15)	Fired Up And Lairy TERRORVISION (PMI)
19.	(19)	Raising Hell IRON MAIDEN (PMI)
20.	(20)	Live In Rio QUEEN (Music Club)

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RIPPIN' UP THE ROAD!

DONiNG META

DONINGTON
Donington Park Raceway

CORROSION OF CONFORMITY
★★★★

SOMEHOW or other, I'm here in this field at 11.30 in the morning watching my fave hardcore/metal band, COC, even though the last thing I wanted to do this morning was leave the strapping little tart I pulled last night in Leicester... Ah, well, for COC – *anything*. And, boy, as the mighty sounds of stonking metal anthem, 'Vote With A Bullet', surge through the crowd of early risers, I can feel the hangover being exorcised from my sagging body. A veritable tonic!

Dr H Banger

WARRIOR SOUL
★★★

SOME bands can just turn it on no matter where they're playing or what time of the day it is. Not so Warrior Soul, who probably feed better on stale body odour and the waking hours than on fresh air and early afternoon sunshine. But you can't say they don't *try* to overcome their situation. Occasionally pulling the trigger on a big riff or nailing down a tight groove, they at times ('Trippin' On Ecstasy' in particular) look like they might really take off. But with the wind whisking chunks of the sound off towards the M1, the elements help determine that they will not escape the 'also-rans' category.

Paul Henderson

MACHINE HEAD
★★★

MACHINE Head are seriously heavy and precise, which is the only real combination for hardcore metal. A touch convoluted here and there, this is still a set of an intensity and energy that, 10 years ago, would not have been granted the time of day from metal's mainstream.

Whilst not their greatest gig to date – this is still, in the best sense of the term, a club band – it's still quite a thing to see uncommercial, underground metal played before tens of thousands of people.

Machine Head may appear small on the huge Donington stage today, but the sound they make is pure bare-knuckle Bay Area crunch.

Ian Winwood

WHITE ZOMBIE
★★★★

SATAN declines to appear in the skies above Donington as Rob Zombie leads his denim 'n' leather troops onto the stage, thus denying the local clergy another chance to claim free publicity on the back of music that they haven't even heard.

Maybe before Donington, this snaggle-toothed four-piece were something of an unknown quantity here (though definitely not in their native USA), but Donington takes to the Zombie mob like a fly to shit, accepting gems like 'Devil Man' and the truly repugnant 'More Human Than Human' with unbridled glee.

To top it all, bassist Sean Yseult changes her top mid-set; or maybe I'm too pissed, and imagining the whole thing!

Jerry Ewing

SLASH'S SNAKEPIT
★★

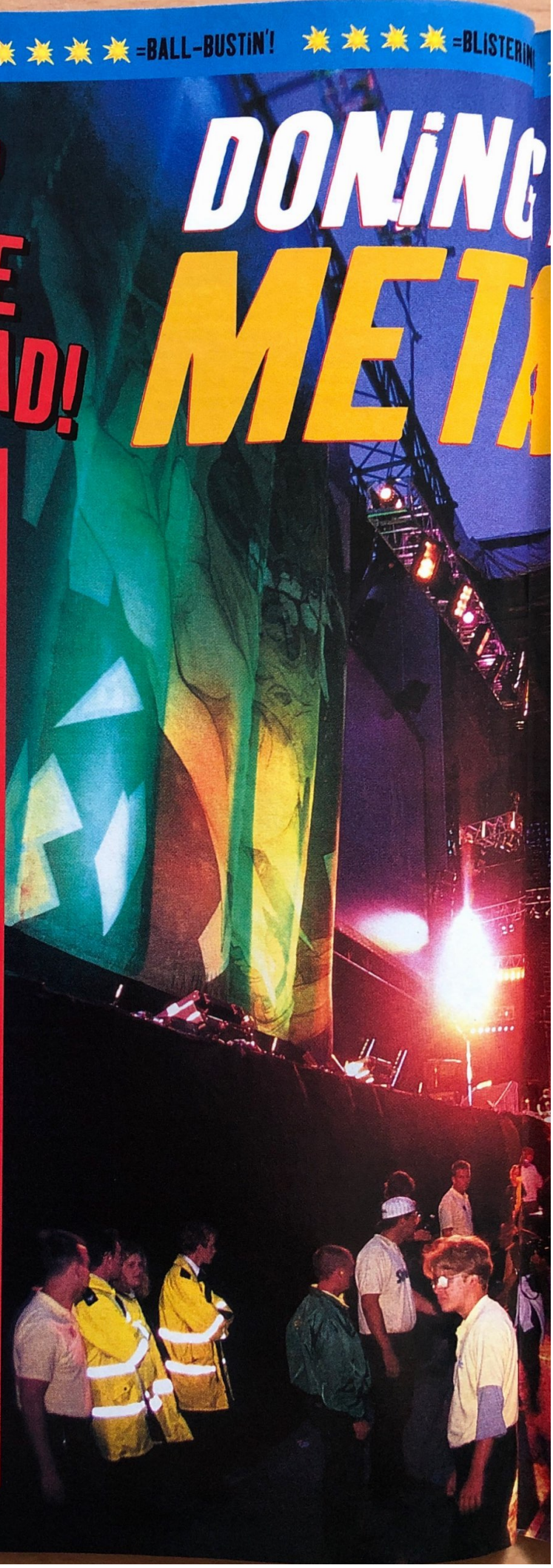
OH woe. Sandwiched between the insane decadence of White Zombie and the hellish ugliness of Slayer, Slash's Snakepit are like a rose between two venus flytraps: easy on the eyes (and ears), but so easily digested by those two that after one fart, their inconsequential presence just sort of flies away on the wind...

It's a reflection of the 'It's Five O'Clock Somewhere' album that even live the songs just simper away into some sad semblance of r'n'b nothingness. The GN'R legacy is a hard thing to shake off.

Dr H Banger

SLAYER
★★★★

AT this precise moment, Shed Seven are taking the stage at Reading, but 65,000 people prefer to be at Donington to see Slayer. Thank God



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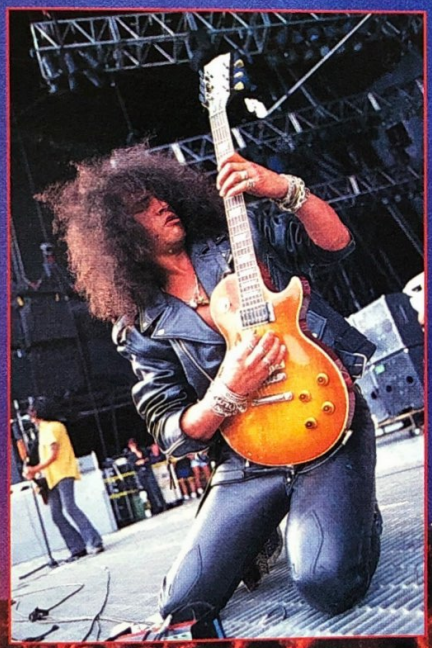
GTON: HEAVY BLOODY AL!!!

The Donington stage where Slash (below), Metallica and Baz proved that metal is far from dead!



ALL DONINGTON PICS: MICK HUTSON

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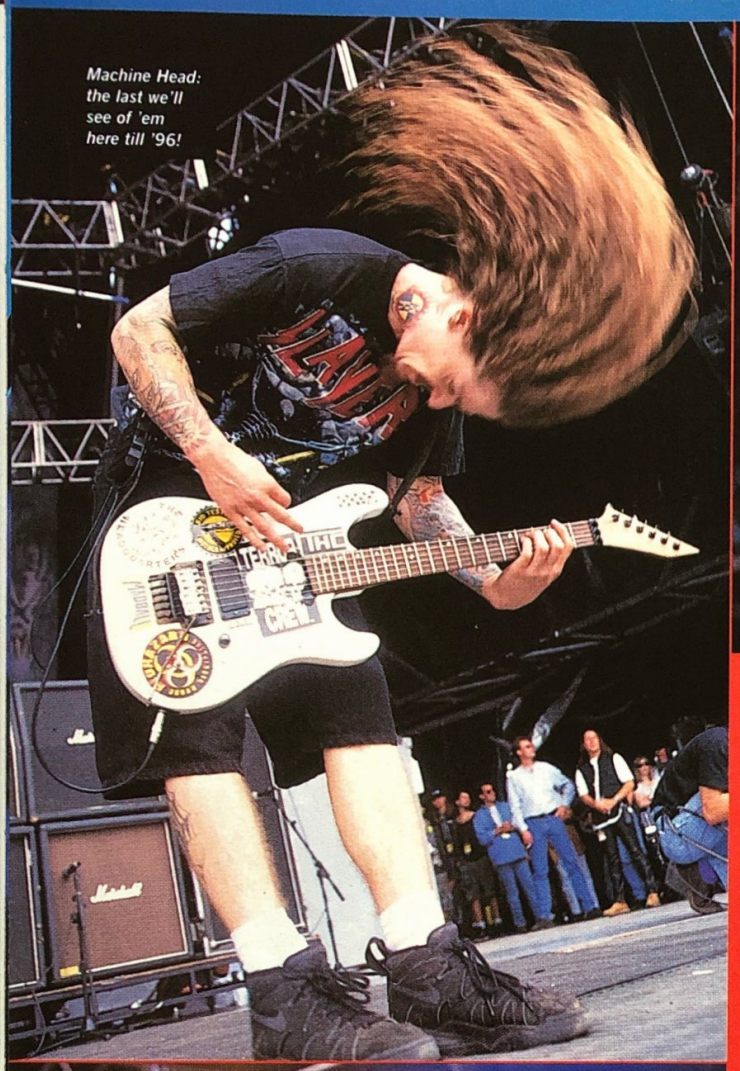

Machine Head: the last we'll see of 'em here till '96!

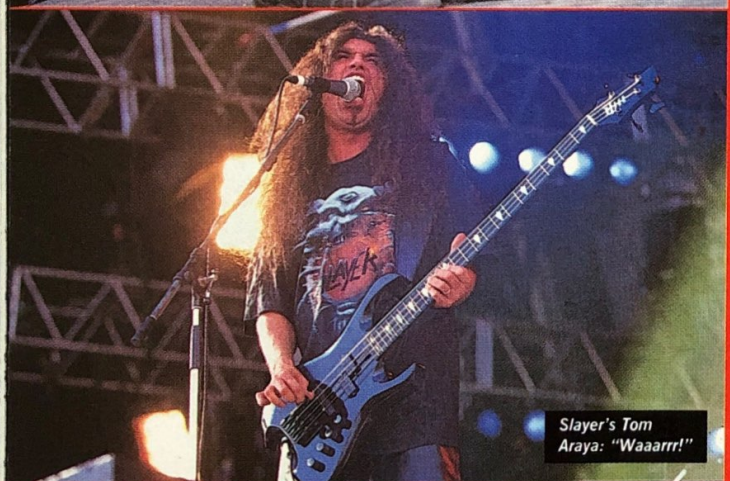
C.O.C.'s Pepper Keenan: a nice opener for what was to come

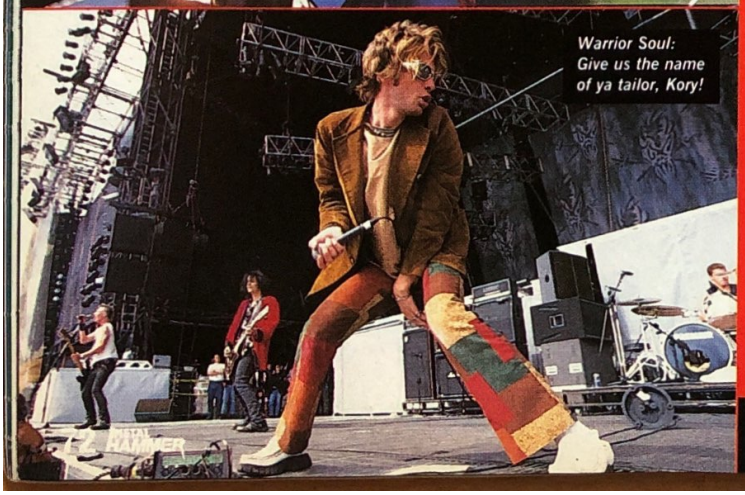
there's still a modicum of sanity left!

Slayer lead their 45-minute set with the indecently heavy 'Chemical Warfare'. Araya, head down, hair flying from side to side, assumes a stance of eminent aggression. The war machine is unstoppable!

Churning out crowd pleasers like 'Mandatory Suicide', 'Seasons In The Abyss' and the triumphant 'Dead Skin Mask', Slayer keep their brutal live reputation intact even in the short time alloted to them. They epitomise everything that makes metal the most energetic form of music on the planet.

Robyn Doreian


Slayer's Tom Araya: "Waaarrr!"


Warrior Soul: Give us the name of ya tailor, Kory!

SKID ROW

★★★★

AS Skid Row launch straight into 'Slave To The Grind', the crowd soon remembers what they've been missing since the band's one-off gig earlier this year. Sebastian is the perennial hyperactive lunatic who puts 200 per cent into every gig.

With a set-list culled from all three albums, old faves like '18 & Life', 'Pyscho Love' and 'Monkey Business' go down a storm! New tune 'Beat Yourself Blind' shows Skid Row's ability to combine the rawness of punk with sheer metal heaviness. It's seldom you see a band enjoy themselves so much. And as their set ends, Baz turns to manager Doc McGhee asking if they can do it all again! It may not have been possible today, but come October when they return for a full UK tour, we'll all be doing it again and again and again!

Robyn Doreian

THERAPY?

★★★★

THE band that in many ways didn't seem to fit the Donington '95 bill, yet the band that possibly surprise more people than any other today, Therapy?'s set is a war-room masterplan in terms of song selection and thus pacing, and the performances of Andy Cairns and co. put the plan into action with a quite admirable combination of sweat, balls and application. If there is one complaint it is that the samey nature of the songs rob the set of dynamics, but then the Donington stage is not a platform that treats subtleties kindly. And in terms of what was expected of them, Therapy? are real contenders for the strongest performance of the day.

Paul Henderson

METALLICA

★★★★

ENNIO Morricone's 'The Good, The Bad And The Ugly' builds out of the PA, announcing the arrival of you-know-who...

Metallica are the heaviest and best band to headline this festival. Hard evidence of this comes over two and a half hours of diaphram-loosening, pantomime-free metal, opening with 'Breadfan'. Metallica, a decade after their first appearance here, have rolled up to the headline slot at Donington, and with it they've changed the parameters of metal.

Tonight's set-list is not the same as in '93; there's no 'Am I Evil', 'Whiplash' or 'Battery'. But then there are no tedious solo spots either. Aside from two new toons – 'Retribution' and 'Let's Dance' – most of the best songs, like 'Creeping Death', 'God That Failed' or 'Master Of Puppets', are in attendance.

Mid-set, we're played a snippet of material from each of the day's bands (Metallica playing Slayer's 'Black Magic' riff – yes!), and a verse of Misfits' 'London Dungeon' sandwiched into 'Seek And Destroy'. Most of all though, there's the spirit – a 'fuck you' edge still in evidence after all these years.

Anyone concerned about (or ready to mourn) the passing of metal might like to bear this in mind: this music is safe until James Hetfield is too frail to pick up a guitar.

Ian Winwood

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THE DICKIES/ SHAM 69/ANTI PASTI/ UK SUBS
London Brixton Academy

★★★

BILLED as 'Fuck Reading' and promoted as a celebration of punk, this so-called 'event' did much to highlight the simple truth that punk was little more than one electric summer and a load of crap bands. The majority of this show comprised little more than a sad reminder of the passage of time: the UK Subs and Anti Pasti filled the auditorium with all the bleakness of the post-punk wilderness – cold, harsh and uncomfortable.

However, amidst the gloom, one star still shone brightly. Jimmy Pursey, corvine and cadaverous, ambled onstage and in five seconds dragged the proceedings kicking and screaming into the '90s. There's a presence about Sham 69 suggesting that once they ditch these pointless revivals they could still be a force to reckon with.

Equally, the Dickies – vocalist Leonard Graves Phillips dwarfing the stage – were head and shoulders above the rest. The only real problem is that their hilarious amphetamine-driven renditions of old classics now sound too polished; the show was crying out for a tasteless disaster. Then, at last, with a cuddly toy resembling male genitalia and the truly awful dismemberment of 'See Me, Feel Me', they obliged. The Dickies, along with Sham 69, deserve better than this.

Nick Kemp

FAT
London Splash Club

★★★

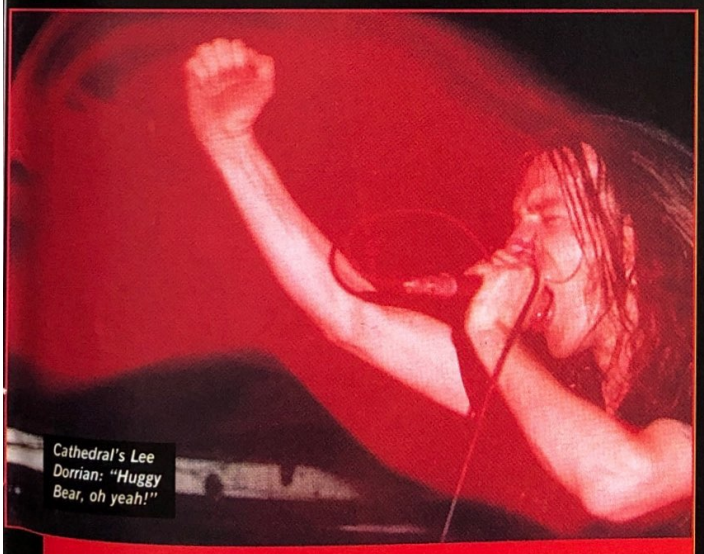
SURELY there has never been a more inappropriate band name. Shorn of any indulgences such as guitar solos and pointless (yet so fashionable) 'eat my pain' histrionics, Fat fly through a lean, mean 'n' rockin' set, throwing equal parts of RATM, Offspring and Pop Will Eat Itself into the rock'n'roll blender to create something that just can't fail to get you grinning and bouncing. In short, they're a party band.

The white-boy raps of the Dexter Holland-lookalike singer and the booming beats and triggered samples of ex-Madness drummer Woody add the pop edge to the abrasive guitars, leaving the audience with nowt to do but be swept away.

Although not stunningly original, and unlikely ever to be hailed as saviours of music, Fat are fun, and they rock as well as having the personality needed to be bloody popular.

Judging by the number of record company liggers in evidence, they certainly have the backing too. However, it's 'the kids' who really matter, and only time will tell.

Bryn Roberts



Cathedral's Lee Dorrian: "Huggy Bear, oh yeah!"

CATHEDRAL
London Borderline

★★★★

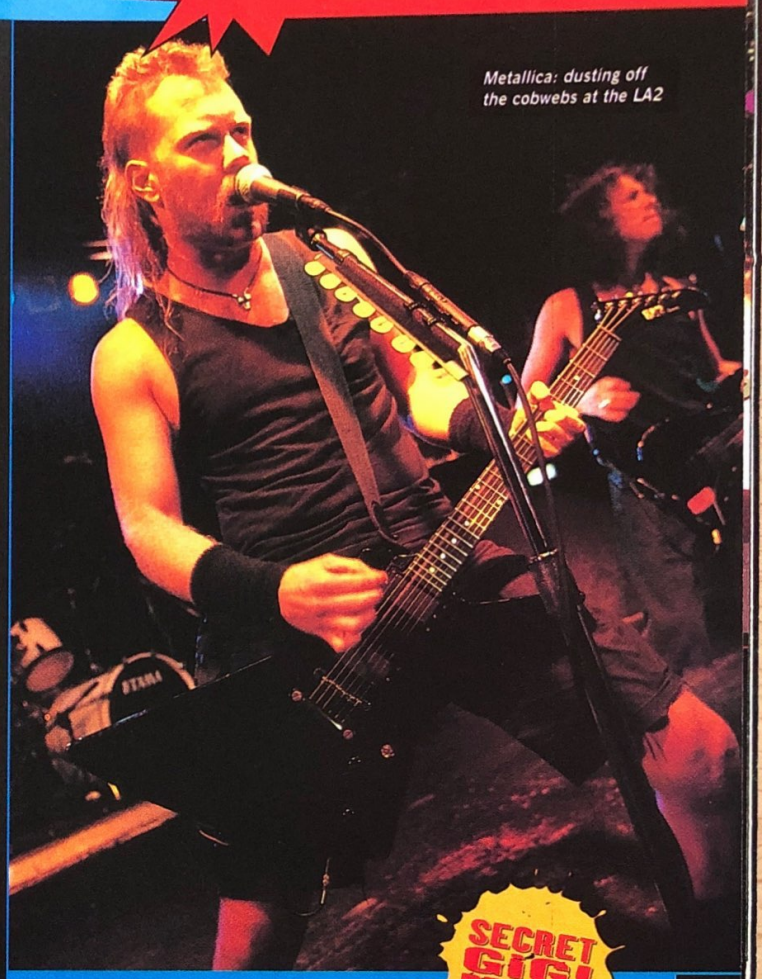
IT was a comforting omen to see Cathedral's ambulance tour bus parked around the corner from the venue. Buff and co had survived the bone-rattling journey down from Coventry to headline tonight's show at the Devil's Church.

Designed as a low-key warm-up gig for their British tour, Cathedral churned out riffs like their lives depended on it! It was obvious by the sheer energy and shine to the band that they'd been practicing their arses off.

Flared frontman Lee Dorrian led the psychedelic troop through new material, from 'Hopkins (The Witchfinder General)', 'Utopian Blaster' and 'Carnival Bizarre', as well as older tunes like 'Midnight Mountain' and 'Ride'. Garry Jennings turned into the riffmaster general, whilst drummer Brian Dixon was working overtime at forming blisters on his hands.

If this was a warm-up date, the impending national tour will see Cathedral hit a form not previously realised.

Robyn Doreian



Metallica: dusting off the cobwebs at the LA2

SECRET GIG! REPORT

METALLICA
London LA2

★★★★★

THIS was by far the most exclusive metal event of the last 10 years or so: a welcome return – with a rehearsal kind of gig – by a band who've toured themselves to death since the monumental 'Metallica' album.

The men in black, fronted by a freshly shaved Hetfield, kicked off with 'Breadfan' and moved straight into the first half of 'Master Of Puppets', quickly followed by 'Wherever I May Roam'.

It's obvious that the band were rusty, judging by the lyric sheet nailed to the stage floor in front of Hetfield, but strange to say it was fantastic to see Metallica in a more unrehearsed situation – their metal appears to get only better with a little rust.

Two new songs were aired: the first one a catchy, repetitive number with Hetfield singing (in a very Danzig way), *'I can't hear you when you're talking to me'* about a million times; the second a moody, relaxed and gloomy classic.

Ask any of the 800 or so people who witnessed this gig, and they'll tell you that this was bloody metal nirvana. Metallica will be back on the metal throne next spring.

Martin Carlsson

PIC: MICK HUTSON

TOTAL CHAOS
Glasgow Garage

★★★

BOBBY Chaos is onstage barking his way through 'Unite To Fight' as assorted punks, tanked-up anarchos and would-be subversives go for the maximum body contact option of the slam dance.

California's Total Chaos are an unashamed throwback to the days of the Exploited, GBH, Anti-Nowhere League-style rabble-rousing agitation of the early '80s. Churning out solid retro-punk, Total Chaos fan the flames of punk revisited with high-speed hymns to resistance, rebellion and revolution, going under titles like 'Riot City', 'Squatter's Song', 'Non-Conformist' and the ubiquitous 'Fuck The System'.

'My Generation' (not the Who it should be made clear) suffers the indignity of a suitably chaotic false start before growling into life – thankfully so, as it's one of the stand-out moments on TC's current album, 'Patriotic Shock'.

It's all fun while it lasts, but, despite TC putting their best DocMartened feet forward, the response is way too polite to make this a night of halcyon punk insurrection.

Grahame Bent

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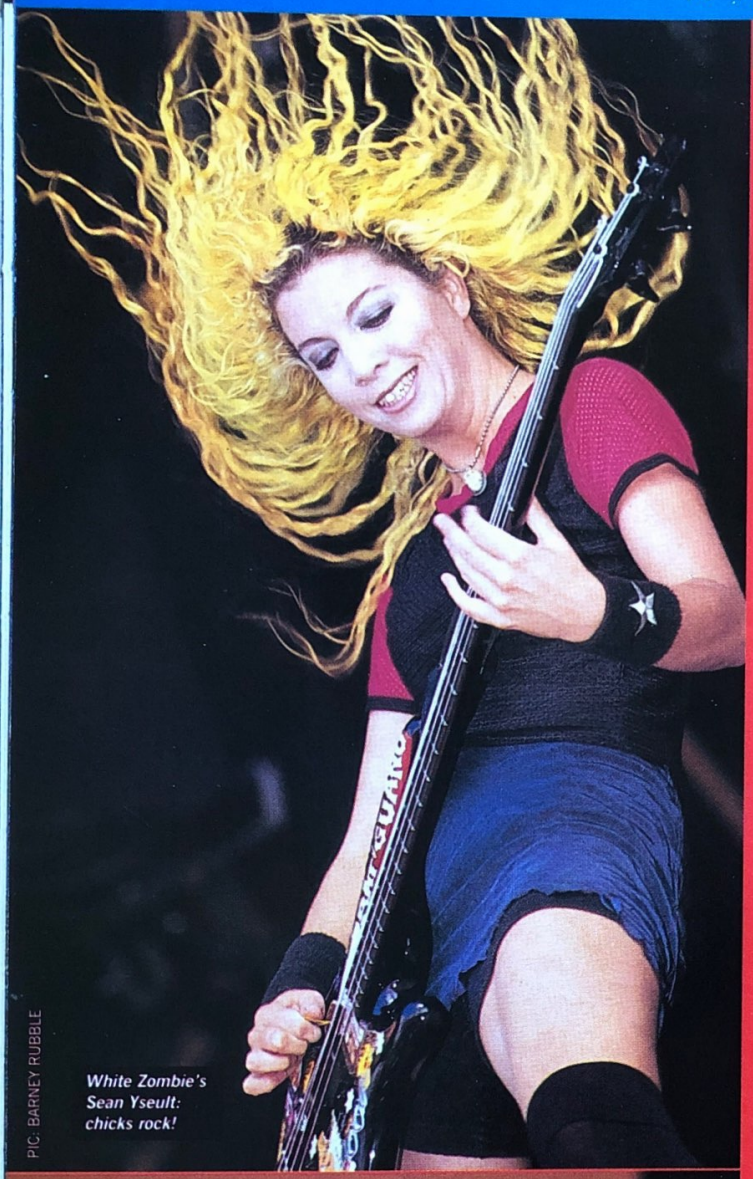
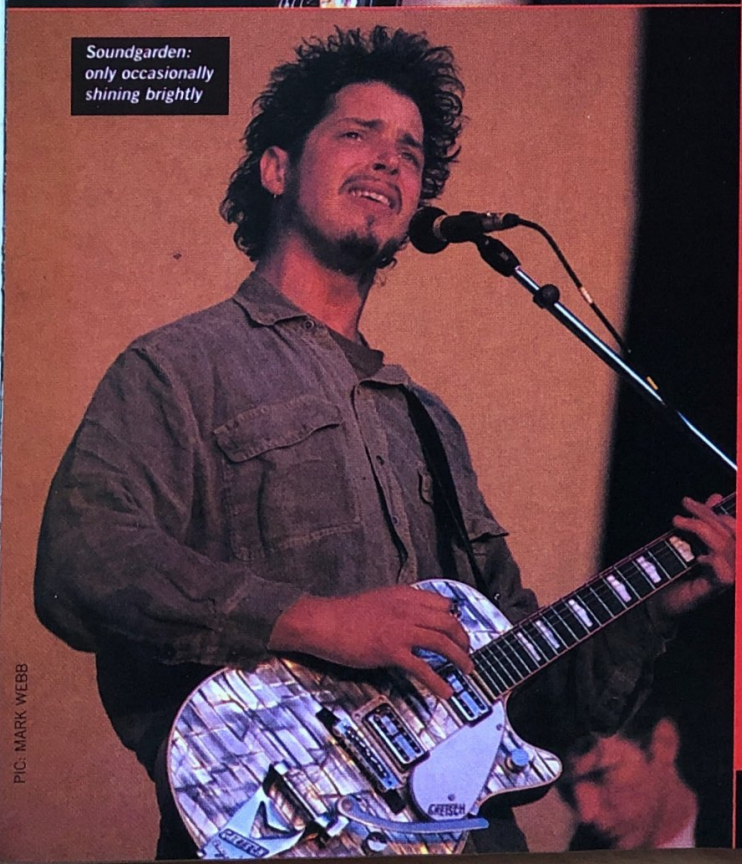


White Zombie's Sean Yseult: chicks rock!

PIC: BARNEY RUBBLE



Soundgarden: only occasionally shining brightly

PIC: MARK WEBB

READING FESTIVAL

FRIDAY

BULLYRAG
Carlsberg Stage

★★★★

THE stretching and distorted sound of Bullyrag can be heard for miles. It's early, and yet the Carlsberg tent is surprisingly full. 'Learn To Live' is the message, and the crowd have got it, judging by the fun they're having here.

Balloons fly everywhere as Bullyrag leap into 'Raggamuffin' (a Bad Brains-style explosion that could whip the pants off Mike Tyson any day), followed by 'Makes Me Laff', which is so twisted it leaves an acid taste on your tongue.

They finish their razor-sharp set with 'Jump Up In A Fashion' and 'We Don't Give A Fuck', which ends with guitarist Stuart and frontman Robbie getting mobbed.

Bullyrag take no hostages.

Pippa Lang

DEUS
Main Stage

★★★★

DEUS are one weird animal. After all, a Belgian avant-garde pop group just shouldn't be this enthralling nor this blindingly brilliant. It goes against all the senses, and to be sure it just isn't right, but then neither are Deus. And therein lies their beauty.

The bond is made up of a bunch of people who simply don't look like they should go together, and that includes the violinist in their midst. They make the kind of music to give you goose bumps – a countrifieid, hillbilly banter over which their singer conjures up Tom Waites with his gravel pit voice. Still, 'Mr Candyman' gets the reaction it deserves as everyone bounces around to the MTV hit.

Too good.

Denise Stillie

MOIST
MM Stage

★★

AND still they come back for more. Moist, determined to keep up the hysteria caused by their single success last year and subsequent wet dreams stirred up by their gigs, attempt to thrust their crutches into the faces of a handful of untarty, mop-haired moppets in a grubby tent in the middle of a field at 4.00 in the afternoon. In other words, unless they're masters of their own domain – a night-out-on-the-town vibe where Moist are wooed by their own fans, predominantly young girls who've spent all afternoon plastering on their make-up 'specially for them – Moist actually look very insignificant indeed.

Pippa Lang

Whale: where's 'er frilly knickers?!

PIC: MICK HUTSON

BECK
Main Stage

★★★★

PROVIDING the first real, kicking music of the day, Beck plays the rock star slacker with so much flair that he makes it look like the kind of thing he pulls off over breakfast. Dressed in a rancid orange suit, you can spot him a mile off – this man is a star!

Having grown to love Beck's records without seeing him live, it's a pleasure to realise he can pull off all of the laid-back, white boy hip-hop grooves and low-fi stompers live, using a full band and a drummer who plays as though he has a drum machine nailed to his head.

Crashing through anthems like 'Loser' and 'Beercan', Beck makes for a perfect soundtrack to a drunken, spliffed-out afternoon.

James Sherry

WHALE
MM Stage

★★★

IT's disappointing to see that Whale's lead singer isn't sporting her frilly knickers, as they may have added some danger to the proceedings. Although the band prove they can crank it up with the best of 'em, they lack a certain spark; though their semi-masterpiece, 'Hobo Humpin' Slobo Babe', scores maximum points with all in this sardine-packed tent.

For the most part, Whale execute their perverse pop weirdness with lustre, but trying to make themselves sound exactly like their record is not really a good idea. Good, but not *bad* enough.

Denise Stillie

GREEN DAY
Main Stage

★★★

GREEN Day pull it off. To someone who has always been dubious of high-energy punk bands being able to take their music from clubs to stadiums, Green Day have managed what Nirvana did before them and

Scanned with CamScanner

translated and transformed the energy.

Casting aside any sell-out accusations, Green Day get down to the job in hand and *rock*. Which is exactly what the kids want – the number of Green Day T-shirts on view is all the proof you need of that.

Cruising through the likes of 'Basket Case' and Operations Ivy's 'Knowledge', the vibe coming offstage is one of a band who have toured their arses off since their rapid rise to fame. Teasing the audience, frontman Billie Joe is the perfect host, his insane facial expressions and twitches displayed for all to see on the huge screens.

One thing's for sure: don't be surprised if this band are back next year...headlining.

James Sherry

HOLE
Main Stage

IF all the world's a stage, then Courtney never misses the opportunity to act upon it. Barely 20 minutes before the band launch into 'Miss World', she's teetering through the backstage area clutching a bouquet of pink carnations, unable to walk unaided. But here she is, standing if not completely intact.

Hole are in control this year, and the addition of a cellist adds even spookier realism to their more gut-churning moments. At one point, Courtney lurches forward, her face streaked with tears, and breathes: *'Some day you will ache like I ache'*. All theatrics, but so what when she provides such good entertainment?

Her finale? Pulling the drum kit on top of herself, then looking perturbed and pushing a flight case into the photo pit. Still not willing to leave, she's forcibly picked up by two roadies and carried off.

Denise Stillie

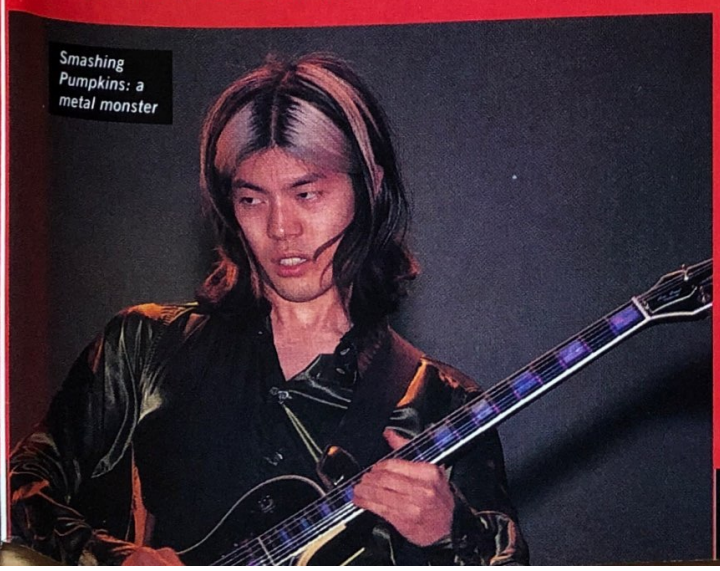
SMASHING PUMPKINS
Main Stage

SO is it some fit of jealousy for aged wild child Amanda de Cadenet that causes Courtney to rampage about the photo-pit just as her ex's (Billy's) band flounce onstage? Or hasn't she quite had enough of trashing the stage in her own set? Whatever, with a raised eyebrow and probably an exasperated sigh, Billy cranks his guitar up to 11...

The Pumpkins have, in accordance with Corgan's oft-ignored claims of the band's metal credentials, turned into a monster of a metal band. Live, here they crunch and whirl like never before, throwing huge guitar shapes around new songs (three of which they open with) and old. 'Today', 'Geek USA' and 'Cherub Rock' ring through the throng with as familiar an air as any Hendrix classic. That's the kind of metal I mean – not Machine Head or Metallica. The Pumpkins are far more versatile, the sort that musicians from all kinds of backgrounds will be pinching riffs from 20 years down the line. No wonder there's a dog-fight going on over Billy's priceless assets...

Pippa Lang

PIC: MICK HUTSON



Smashing Pumpkins: a metal monster

SATURDAY

SKUNK ANANSIE
Main Stage

OKAY, I may be wrong but it seriously looks to me like Skunk Anansie have taken a wrong turning and ended up at Reading instead of Donington.

What is this? Indie kids' token metal band of the year or something? Jesus, Skunk Anansie are so metal they make Manowar look like Ned's Atomic Dustbin. And when they kick off the set with 'Little Baby Swastikka', SA come across more like an early '80s, chest-beating metal band, not a '90s, barrier-bashing rock band, which is what everyone's claiming they are.

Having a black female singer backed by session musicians does not make for a decent alternative.

James Sherry

FOO FIGHTERS
MM Stage

IF I'm going to remember one thing from this year's Reading, it will be the fact that, even now, Kurt's face hangs over the whole event. Everywhere you look, his face is splattered across T-shirts; bands are covering his songs; and both Courtney and Dave Grohl are here, wishing it had never happened but getting on with the job in hand. The difference between Courtney and Dave is that Dave looks so goddamned comfortable and in control of the situation, whilst Courtney looks as though she's about to go over the edge at any second.

Here's the deal: Björk is headlining the Main Stage, and the Foos are at the MM tent with what feels like 80 per cent of the festival, thus creating a potentially explosive situation. Okay, so Dave has to stop his band after every other song to check that no-one in the crowd has died, but other than that the band manage to rock this stupidly crammed tent.

And I don't care what Dave says about the band's lyrical stand on Kurt, when he screams 'I'll stick around!' along with the crowd, you can't help but be moved. But it's an optimistic vibe, and the same mistakes won't be made again. The Foo Fighters rule – here's one man who won't be messing around with guns.

James Sherry

SUNDAY

PENNYWISE
Main Stage

THIS is the deal: Pennywise are due to open Sunday's proceedings, followed by NoFX. Too good to be true. NoFX – the better of the two – are forced to pull out due to guitarist El Hefe damaging his hand. And given the number of NoFX shirts in the crowd, I'm not the only one who believes the best way to deal with this news is to have a riot.

It takes a stinging set from Pennywise to transform the disappointment into a damn fine punk rock show. A good but not great Epitaph outfit, the band pile on the pace and show the 'that ain't punk' brigade that they have their ears between their legs.

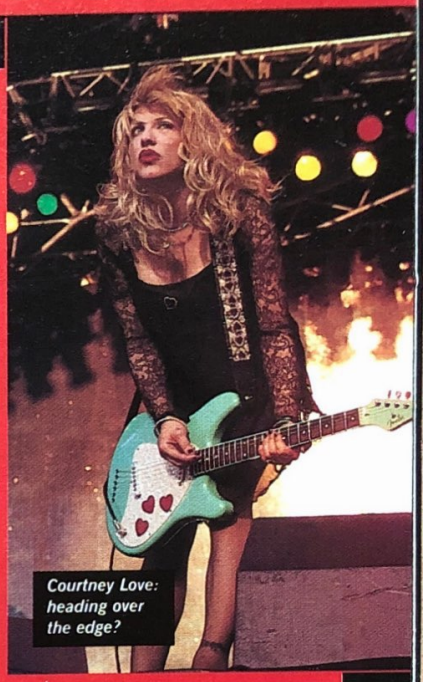
Covers of 'Territorial Pissings' and 'Fight For Your Right To Party' are perhaps not the greatest idea, but inviting NoFX on stage to play their 'Kill All The White Men' certainly is.

Ian Winwood

SILVERCHAIR
MM Stage

THREE Australian youngsters not old enough to legally drink beer have cracked the US Top 20 and found a far better way to spend the summer holidays than playing Nintendo.

Personally, I don't get it. For ones so young, Silverchair are a remarkable thing: focused, fortunate and, yes, talented. Forget this central fact and the illusion is gone; to be



Courtney Love: heading over the edge?

PIC: BARNEY RUBBLE

expected of course, but this 'great for their age' school of thought is really quite patronising. The best antidote for this is for three 18-year-olds to produce a second album so sharp as to slap the smiles off our faces. Evens on this happening.

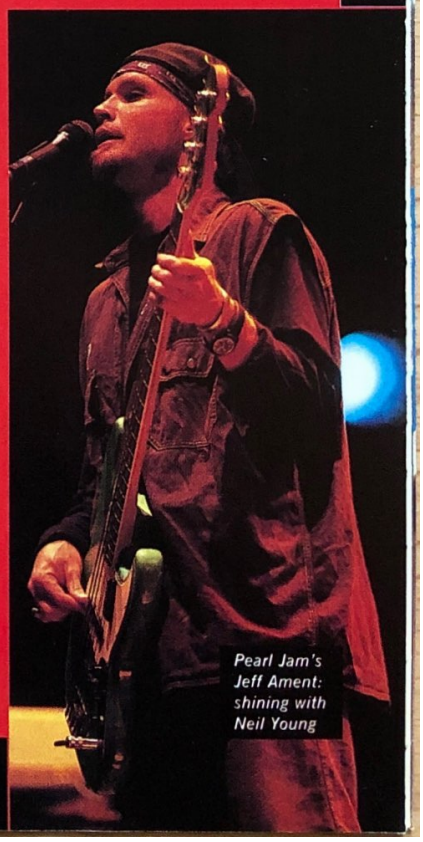
Ian Winwood

BLIND MELON
Main Stage

BLIND Melon are possibly the most unconvincing, godawful thing your humble scribe has ever set eyes on. Something this bad so early in the day isn't good for the stomach.

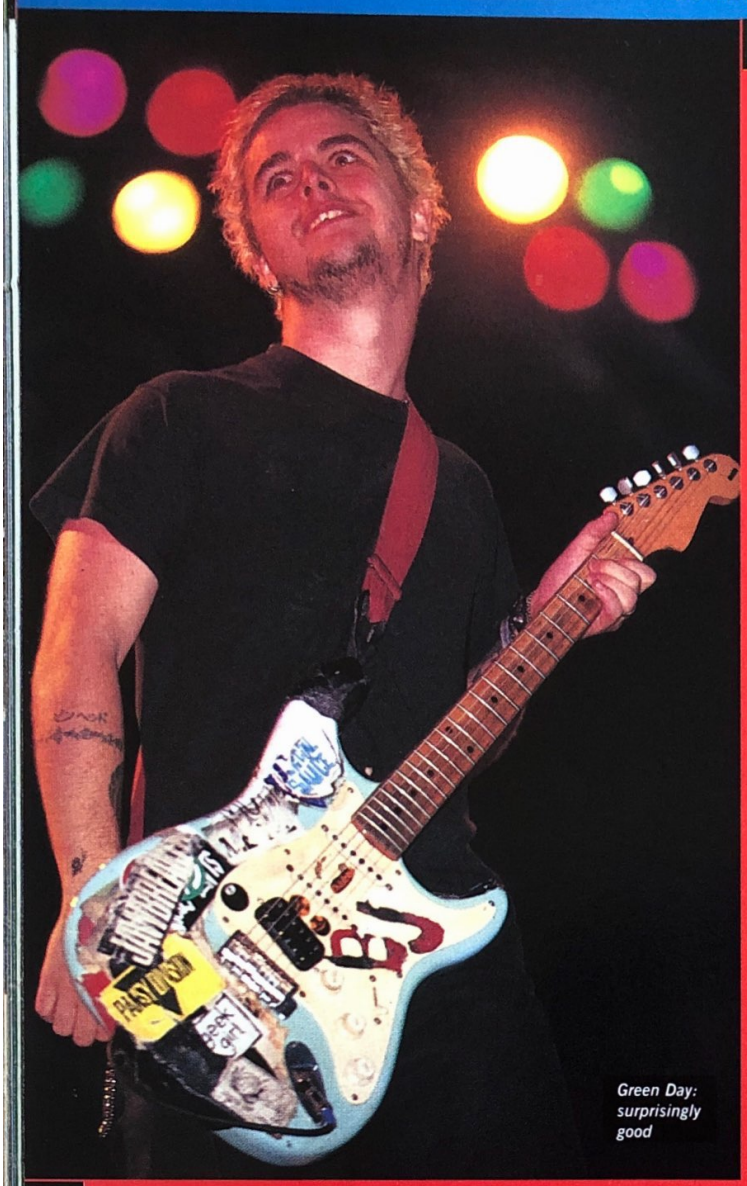
It's hard to ascertain what they think they're doing, but they come across as the lamest excuse for a rock band. Singer Shannon bumbles

PIC: MICK HUTSON



Pearl Jam's Jeff Ament: shining with Neil Young

Scanned with CamScanner



Green Day: surprisingly good

around the stage looking like 'frat boy goes metal', and at one point almost pushes the cameraman offstage (a bit of an easy target for anarchy).

Luckily for all assembled, Shannon gets his come-uppance by catching his mike stand in the lighting rig, and their set is unceremoniously cut short. Hee hee.

Denise Stillie

DUB WAR
MM Stage

★★★★

DUB War, it seems, never shirk from the test of making a very big noise indeed, and today is no exception. Luckily, there are still people alive enough to jump around in time with their ballistic missile thump of rockin' reggae.

The boys from Newport leap through a set that almost pile-drives those not used to such things; at least that's what appears to be happening to the two people vibrating violently in front of me, but I could be wrong. Such is the power of Dub War's mighty rhythms.

Denise Stillie

PAW
MM Stage

★★★

WHEN Paw singer Mark Hennessy takes the stage decked out in fluffy angel wings, it's like Paw's music: on the outside he looks like a tattooed mofo from hell, on the inside he's sweet and sensitive!

Setting aside lashings of wah-wah guitar, older songs like 'Jessie' sit well with the newer material, and Paw really look as though they're getting off on the crowd. Even the man who's spent half the set doing the *Guardian* crossword has started to pay attention!

Ending the set with a cover of Nirvana's 'School', in '95 Paw are proud to be grunge.

James Sherry

BABES IN TOYLAND
Main Stage

★★

THE only thing that's different to the last time I saw Babes In Toyland is the bass player's dress and the length of Kat Bjelland's roots. This sham surely does them a disservice.

But although they aren't giving it much, they still do it rather better than Soundgarden – at least the Babes scream it like they mean it. But continually pedalling the same nonplussed over-used poses means they get duller each year. 'We Are Family' can't even raise its weary head above water. Ultimately, they're dull beyond dullness.

Denise Stillie

MUDHONEY
Main Stage

★★

JUST after that time of the day when the mediocre is somehow readily accepted as par for the course or because it's too early in the day to expect anything better, Mudhoney teetered tantalisingly on the line where forgettable becomes greatness, but without really getting both feet planted firmly on either side of it. One minute they'd start crankin', and the expectation would drag you out of your reverie, the next minute they'd be about as exciting to watch as the doughnuts bobbing around in baths of rancid fat. 'Touch Me I'm Sick' flies true on the wind, but the rest seems to stall in mid-flight and drop to the ground with a thud.

Paul Henderson

PAVEMENT
Main Stage

★★★★

IF open-air gigs are all about catching the vibe and attitude of the day, then Pavement are winning hands down. And it's certainly not because they rocked the crowd! Oh no, Pavement are much more content to pat bottoms with their gorgeous summer melodies than kick arse with big rock riffs and power drumming.

Pavement are what happens when lo-fi goes stadium rock. And it works. Slurring their music as if they were drunk beyond belief, Pavement play as if they were about to forget which part of the song comes next but always manage to hold it together.

With the sun beating down on everyone's heads, Pavement are just what the doctor would have ordered had he had any taste.

James Sherry

SOUNDGARDEN
Main Stage

★★★

PROBABLY one of the biggest draws of the weekend, perhaps a tad too much is expected of Cornell and co. Or maybe, unaccustomed these days to occupying anything other than the headline slot, Soundgarden are unable get their machine into top gear without the impetus of being the day's bill-toppers. There's something distinctly lacklustre and lazy about the way they trundle out their 'hits' and crowd-pleasers, mostly failing to hit the stride they're capable of on a good day, and only rarely sounding like they're pressing the accelerator to the floor.

Like the sun earlier today, Soundgarden occasionally shine brightly, but also spend a lot of time with their full heat obscured frustratingly behind grey clouds.

Paul Henderson

MONSTER MAGNET
MM Stage

★★★★

MONSTER Magnet will always come off best in the gloomy atmosphere of a club, where their almost mystical presence encapsulates you in their cosy, magical orgy. The MM tent ain't quite the same vibe, but it still makes for a good second best as the sun sets outside to the chundering technicolour fantasy of Monster Magnet. Enter darkness...

They're still a cult phenomenon, that much is clear just from looking around here, but there's still a respectable percentage of Soundgarden refugees. It takes a good few numbers for them to invoke their magic, but by the melodic beauty of 'Cage Around The Sun' most people are starting to panic at the prospect of Wyndorf and co. leaving the stage. Thus their last number, the mighty 'Negasonic Teenage Warhead', is greeted with near-hysteria. Flailing about atop a pair of pogoing shoulders may seem dangerous, but what an experience to leave the world on.

Pippa Lang

NEIL YOUNG
Main Stage

★★★★★

Reading '95 may have been cool, but Neil Young is way cooler, and to round off the weekend with Young firing at his best is nothing short of excellent.

Young and his band – Pearl Jam (minus Eddie Vedder, who's in America moaning about the pressures of fame) plus PJ producer Brendan O'Brien on keyboards – rip through most of 'Mirror Ball' with a zest and relish that inspires nothing short of an awe-inspired response.

Young himself is inspired on 'The Needle And The Damage Done' and a stunning version of 'Cortez The Killer', whilst 'Hey Hey My My' (the song he once claimed he'd never play again because of Kurt Cobain's suicide) draws a poignant comparison with Nirvana's 1992 performance here, as does replacing 'Led Zeppelin' with 'Nirvana' in 'Downtown'.

Typically, 'Rockin' In The Freeworld' brings it all to a close in fitting style, with guitarist Mike McCready trashing his equipment in a fit of unbridled enthusiasm.

Stunning. Amazing. Special. Adjectives alone can barely describe the magic Neil Young weaves tonight, but a good 40,000 people must be damn glad he does.

Jerry Ewing

PIC: MICK HUTSON

Scanned with CamScanner

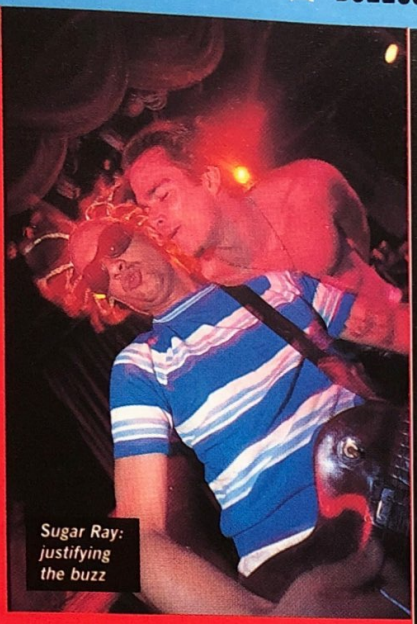
SUGAR RAY
London Camden Palace

★★★★★

SUGAR Ray amply justified their escalating buzz by blasting their way through an all-too-short seven-song set. The group may joke about Beastie Boys comparisons, but what this stomping, hip-hop punk rock band actually comes closer to is early Faith No More with added wise-cracking street smarts.

Constant stage divers and pogoing seemed merely appropriate. Like when exactly did babe-magnet Mark McGrath lose his shirt? It was definitely there when he dived headfirst into the mosh-pit during 'Iron Mic', but it was gone long before he dropped his trousers to flash his Cadillac tattoo while leading into the rush of 'Mean Machine'. Amidst the flying sparks of wit combined with killer riffs, who could tell? That's just the kind of gig it was.

Chris Marlowe



Sugar Ray: justifying the buzz

PIC: BARNEY RUBBLE

T IN THE PARK
Strathclyde Country Park

THE ALMIGHTY/TERRORVISION/THERAPY?/DUB WAR

★★★★

A WAKE-up call from the Almighty under a burning midday sun? It might sound totally loco, but Warwick and crew bludgeon their way through their set like a runaway juggernaut, and some of us still haven't had breakfast. Okay, they may well have been last-minute replacements for the Wildhearts, but why Scotland's premier hard rock act are onstage when most people are still en route to the gig is beyond me. Not that the Almighty let their early rise get to them, as they serve up the perfect tonic for the marathon ahead. All-fuckin' mighty, all the fuckin' way! No encores, no black coffee.

Later, with the sun at its cruellest and the punters frying in Factor 15, Terrorvision show no signs of heat exhaustion as they confirm themselves as the ideal festival crowd-pleasers given their ability to pump the 'feel good' factor to the max.

"We're Therapy? and we're takin' no fuckin' prisoners!" says Andy Cairns, setting the record straight. Raising steam with the trusty standard 'Nowhere', they proceed to get the bit firmly between their teeth and maintain the gallop until the appearance of a cellist heralds the arrival of a mid-set lull. What follows feels like a dilution of the familiar Therapy? sound, but thankfully it soon passes, and the band are back on more secure ground with their Joy Division cover, 'Isolation', and 'Trigger Inside'.

Whilst mentioning the Northern Ireland peace process, Andy introduces '30 Seconds' as "probably the only political thing we'll ever do". With its closing line of *'there is a light at the end of the tunnel'* repeated for what feels like three minutes, the song strikes the strongest chord of their entire set.

Sunday morning, and the last word in hangover cures...Dub War. With their mind-expanding mix of concepts inherited from DC's Bad Brains, Newport's hottest export plunge headfirst into the business of consciousness-raising, with frontman Benji's overpowering vocal range the focus of attention. It's truly inspirational stuff, but with the band having had barely enough time to work up a sweat, someone somewhere calls time and Dub War are forced to call it a day while throwing each other some seriously dirty looks. Seems someone is determined the crowd aren't going to get too much of a good thing.

Grahame Bent

Dub War's Benji: barely time to work up a sweat!

PIC: ANDY CONNOR

SCISSORMEN
London Dublin Castle

★★

THE Scissormen should be brutal, ragged and most definitely dangerous, as they are on their EP 'Glee', a work of definite beauty. But instead they appear to have been disarmed. Even in the confines of the Dublin Castle there's enough room to work up a ballistic missile-sized ragged noise, but the trio from London appear to be having difficulties.

Guitarist Adam Lamprell, you feel, wants to be in a very heavy metal band as he jumps frantically about even in the quieter moments, while vocalist/bassist Chris Fuge tries to keep cool and keep it all together, and drummer Adrian Price...well, he's playing in a different band.

Occasionally the three merged, but not often enough. Sadly, they are not as well-rounded as their impressive recordings would have you believe.

Denise Stillie

UNDERBELLY
London Marquee

★★

IT'S never a good idea to play the Marquee unless you bring your own audience, and then only if they number in the hundreds.

Underbelly will be catching no converts this evening, rolling out songs from their album 'Everybody Loves You When You're Dead', a pretty mild debut that mixes the softer tones of Metallica with something a little funkier. Maybe because of the poor turn-out, the Oxford five-piece seem to be going through the motions without much thought for rock'n'roll, lurching from one song to another without any outstanding qualities.

Underbelly need to acquire an attitude – and fast.

Denise Stillie

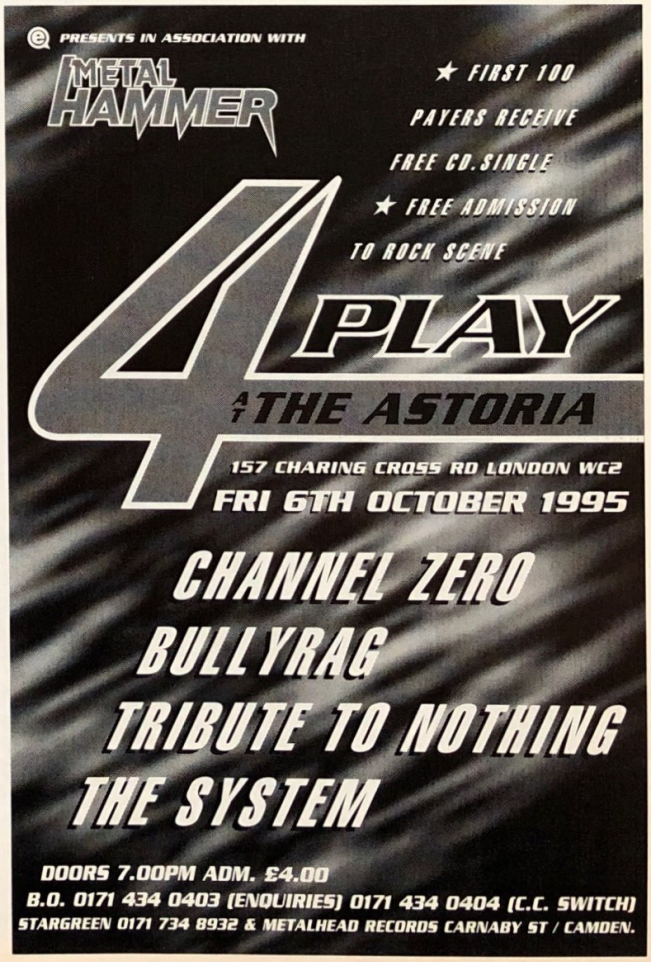
KASHMIR
London Dublin Castle

★★★

KASHMIR wander onstage, and before they've even started you feel they know what they're doing. For the most part, they do, especially on the opening number, a rampant stab at hardcore tinged with a little jazz. From here, they delight with a cover of the Beatnicks' 'Television', which starts off wild enough then slides into a strangled attempt at the bizarre. This sets the tone for the rest of the set, which never quite reclaims the heights first promised.

Things become a little clearer when you realise Kashmir are Northern European (not the best breaking-ground for bands), and the weirdness gets weirder, with huge slabs of avant garde noise fumbling around aimlessly. Perhaps a little more fine-tuning is needed.

Denise Stillie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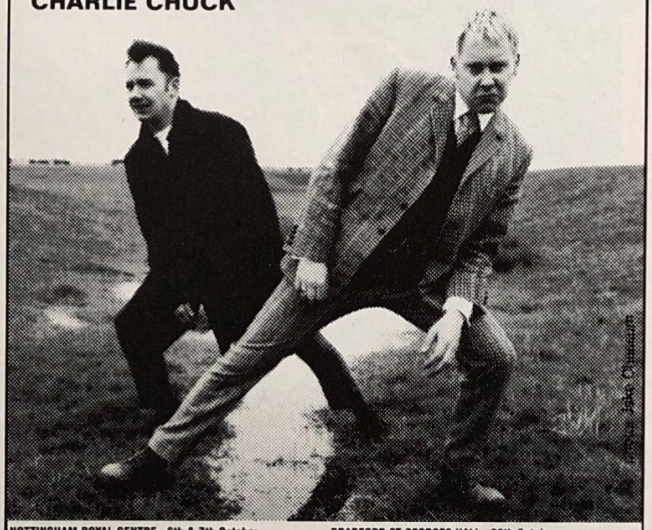

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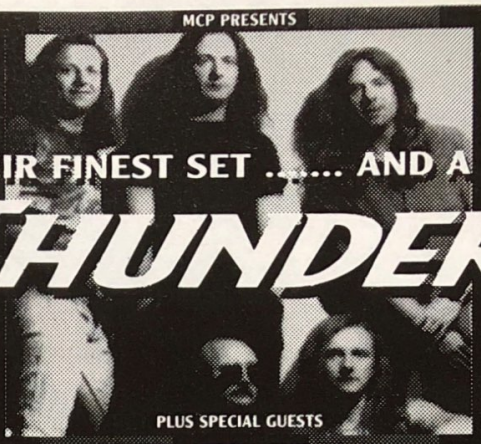

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FRIDAY 3RD NOVEMBER
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MCP PRESENTS

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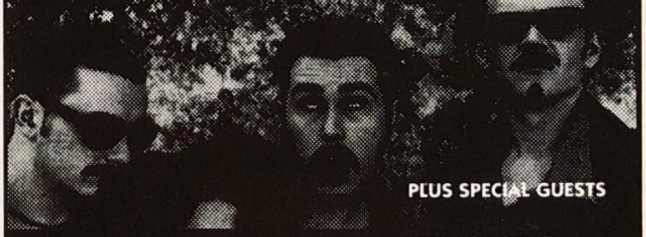

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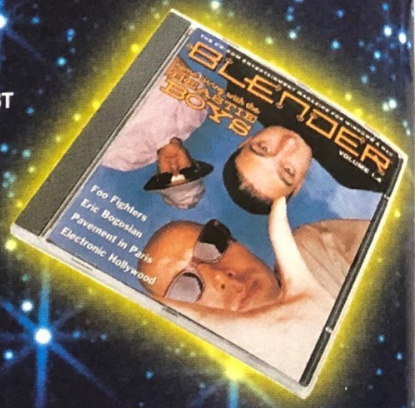
"It fulfills the promise of Multimedia".
THE WASHINGTON POST



Film: "Substantial clips from works which haven't even been released here yet".
THE GUARDIAN

"Blender is by far the best value CD ROM magazine I've seen so far....£10 every two months? Buy it!"
THE MAGAZINE BUSINESS WEEKLY REPORT

Get on board with Blender, the new interactive CD-ROM magazine from the U.S. Six hours of the spaciest music, far out fashion, films worth locking onto and humour even Spock would find funny.

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SYSTEM REQUIREMENTS. PC:- Windows 3.1 (or later) with DOS 6.2 (or later). - 386,486 or Pentium PC required. - 4 Megabytes FREE RAM. - Sound Card (Most models). - 13" VGA or SVGA monitor. - Quicktime 2.0.1 for Windows (supplied) CD-ROM drive (Double speed or better recommended). **MACINTOSH:-** Macintosh System 7. - 68030 processor required. - 68040 or better strongly recommended. - 4 Megabytes FREE RAM (6 recommended). 13" colour screen (256 colours). - Quicktime 2.0 + Apple Multimedia Tuner (supplied). - CD-ROM drive (Double speed or better recommended). **FROM DENNIS PUBLISHING LTD, PUBLISHERS OF MAXIM, HI-FI CHOICE AND HOME ENTERTAINMENT.**

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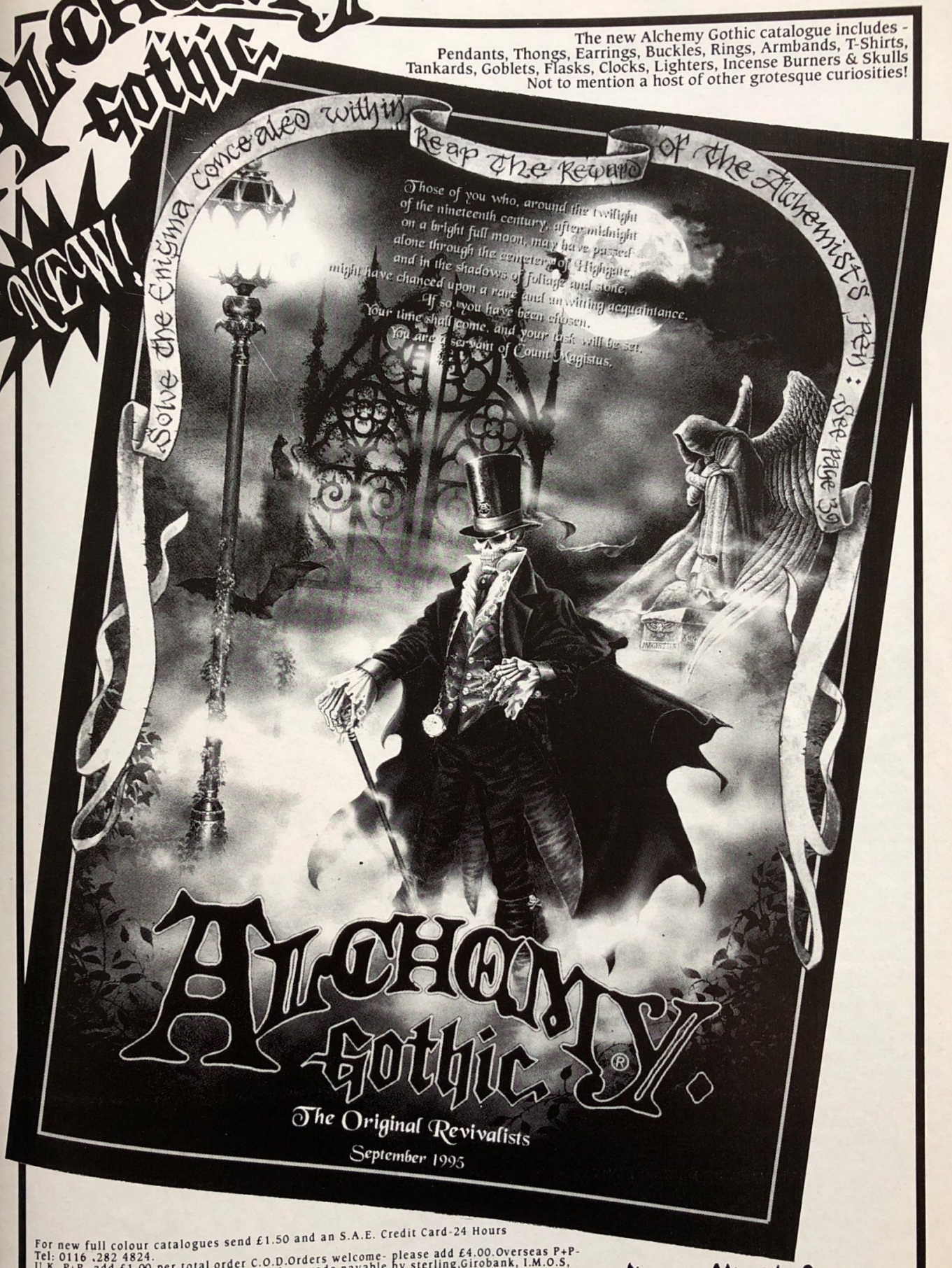
Solve the Enigma Concealed within
Reap the Reward of the Alchemist's Key
See Page 39
Those of you who, around the twilight of the nineteenth century, after midnight on a bright full moon, may have passed alone through the cemetery of Highgate, and in the shadows of foliage and stone, might have chanced upon a rare and unwitting acquaintance.
If so, you have been chosen.
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WILD

Claire Templeman, 21, from Dorset, is such a big WILDHEARTS fan that the BBC are doing a documentary on her devotion to the band! She's met the guys loads of times, and they call her their Number One Fan!

"I'VE BEEN INTO THE WILDHEARTS for about three or four years, since they first started. My boyfriend at the time saw them supporting Love/Hate, and he played me 'Mondo Akimbo' and I loved it. Then I saw them on *The James Whale Show*, and thought they were excellent. So I started buying all their records and any magazine with anything about them in.

"To me, the Wildhearts are so different to anything else around – their attitude, and the way Ginger writes... No-one has written songs as good as his. Every song he writes has a real story behind it, you can relate to them.

"I've met the Wildhearts a few times. I first met them when they were supporting the Almighty at Poole Arts Centre. Me and my friend were walking around the outside of the venue trying to find the backstage entrance. There were three blokes waiting for the Almighty, they saw our Wildhearts T-shirts and said: 'Well that's their bus over there, they're in there'! I was really nervous. I thought I was gonna collapse! So I lit up a cigarette, walked over to the tour bus and just got on! This roadie said: 'Oi, what d'you want?' And I could see CJ sitting there, so I said: 'I want his autograph.' He told us to get off the bus and CJ would come out. So CJ came out, and I talked to him and got his autograph and asked him where the rest of them were, and he got Danny to come down, and then I met Rich and Ginger later on.

"I met them again in January last year at a personal appearance in Boscombe, near Bournemouth, and in March when they did their tour, and at Donington too.

"In March I was filming a documentary with them! The BBC are doing a series called *In Search Of Happiness*, about different ways people find happiness, and they put adverts out for people to get in touch. So I got in touch but never really expected to hear anything about it. But they came down, took me out to lunch, and told me they'd picked me! So I had Angus Deayton poking around my house looking at all my Wildhearts stuff! Then they took me down to Bristol Bierkeller, where the band were playing, to film me at the gig too – and took me backstage to meet them. Again! When I walked in they were all going, 'Oh look, here's our Number One Fan'!

"I've also got a fanzine, and it's great interviewing the Wildhearts cos it's more like a friendly chat with them, cos I know them.

"I've been a member of their fan club since day one, and I've got a friend who's really into them as much as I am. I met him in a local record shop. He was wearing a Wildhearts top – anyone I see with a Wildhearts top, I leap on 'em! So now we ring each other up and chat away about the Wildhearts, instead of boring our friends who aren't into the band!

"I've got loads of Wildhearts memorabilia; every wall in my bedroom is completely covered in the Wildhearts. I've got all the CDs, T-shirts, chrome badges with the smiley face – all the usual stuff – plus lots of stuff from the record company. I know their A&R man, Dante Bonutto, and he sends me loads of their artwork. And one of their press officers sends me loads of promos and videos too. I've got set-lists and letters from the band too – letters from Danny, CJ and Willie. So I just need one from Rich and Ginger, now!

"I suppose my most valuable Wildhearts pieces of memorabilia, personally, are the letter from Danny, which is hand-written, and the signed photos, which are really special, and also my own photos cos they're like memories of when I first met 'em.

"I couldn't say how much I've spent altogether, cos I've got so much, but I've definitely spent hundreds and hundreds.

"My dream, really, apart from writing about bands, is to work for the Wildhearts in some way. I've said to the person who runs the fan club that if they ever need help or get fed up doing the fan club that I'll do it!"

If you're a completely obsessed metal fan who exists solely for a particular band, please write to us, and who knows, you could appear on these very pages! Send your letter detailing your total fanaticism to: Metal Hammer Superfan, Dennis Publishing, 19 Bolsover Street, London W1P &HJ.

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AT HEART

PIC: MICK HUTSON

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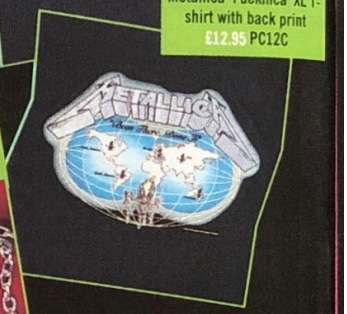
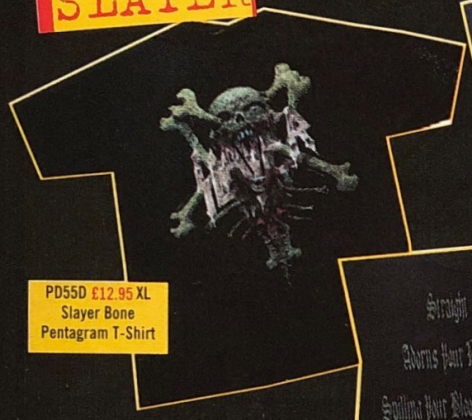
Metallica 'Sad But True' Badge £4.75 PD81A/Pendant £5.50 PD80A

Metallica 'Fuckinca' XL T-shirt with back print £12.95 PC12C

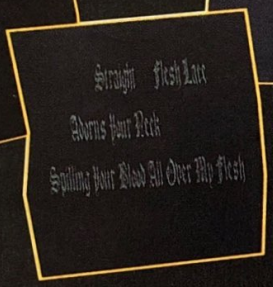


SLAYER



PD55D £12.95 XL Slayer Bone Pentagram T-Shirt

Slayer 'European Intourvention' with back print £12.95 PD13C



Metallica Bronzed Snake Pendant £6.75 PD84A

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IRON MAIDEN

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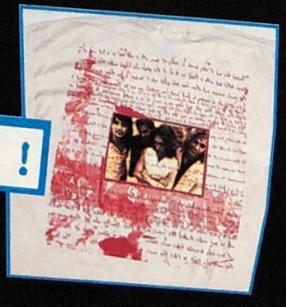

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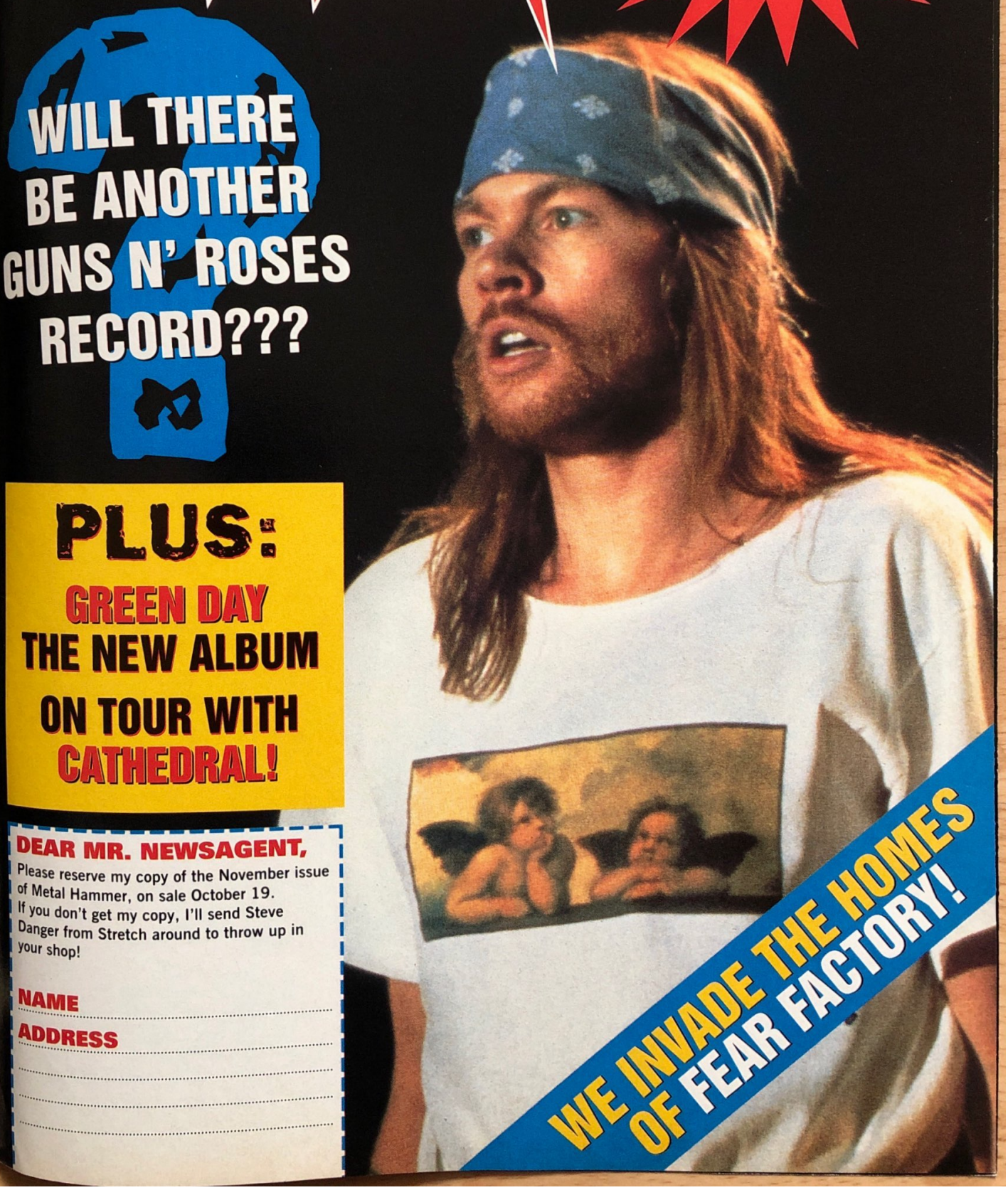
IN THE NOVEMBER ISSUE OF METAL HAMMER

ON SALE OCTOBER 19!



WILL THERE BE ANOTHER GUNS N' ROSES RECORD???

PLUS:

GREEN DAY
THE NEW ALBUM

ON TOUR WITH CATHEDRAL!

WE INVADE THE HOMES OF FEAR FACTORY!

DEAR MR. NEWSAGENT,

Please reserve my copy of the November issue of Metal Hammer, on sale October 19. If you don't get my copy, I'll send Steve Danger from Stretch around to throw up in your shop!

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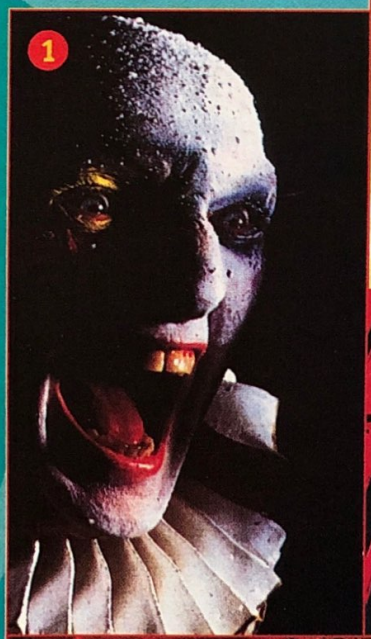
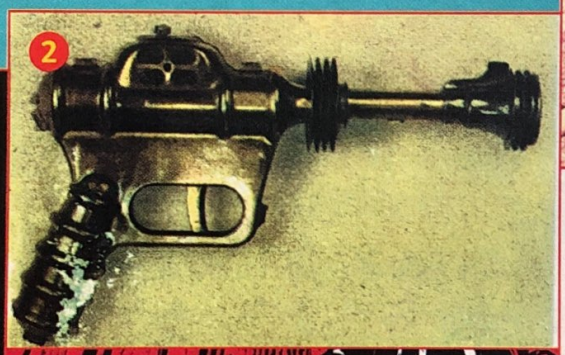
BRAIN-BUSTIN' METAL QUIZ!

So you reckon you're some kind of metal expert, do ya? Well this month is your chance to test your knowledge of top rockin' album sleeves. Not only that, but if you get all the correct answers to the following, you could be in line for a free copy of Silverchair's 'Frogstomp' album! Send your answers on a postcard or the back of a sealed envelope (to arrive by October 19) to: Brain-Bustin' Quiz, Metal Hammer, Dennis Publishing, 19 Bolsover Street, London W1P 7HJ. Stay tuned next month, as we'll put you out of your misery by printing the answers. But until then...get to it, metalheads!

THE ART OF METAL!

Your mission this month, if you decide to accept it, is to identify the bands and their albums from the sections of their sleeve artworks shown here. Easy as finding a sweet-smelling loo at Donington, innit? So get to it and check this lot out, metalheads!





Answers to September's quiz: 1. Def Leppard 2. Metal Hammer 3. 1984 4. Soundgarden 5. 1980 6. Warlock 7. ZZ Top 8. Iron Maiden 9. Guns N' Roses 10. Wildhearts

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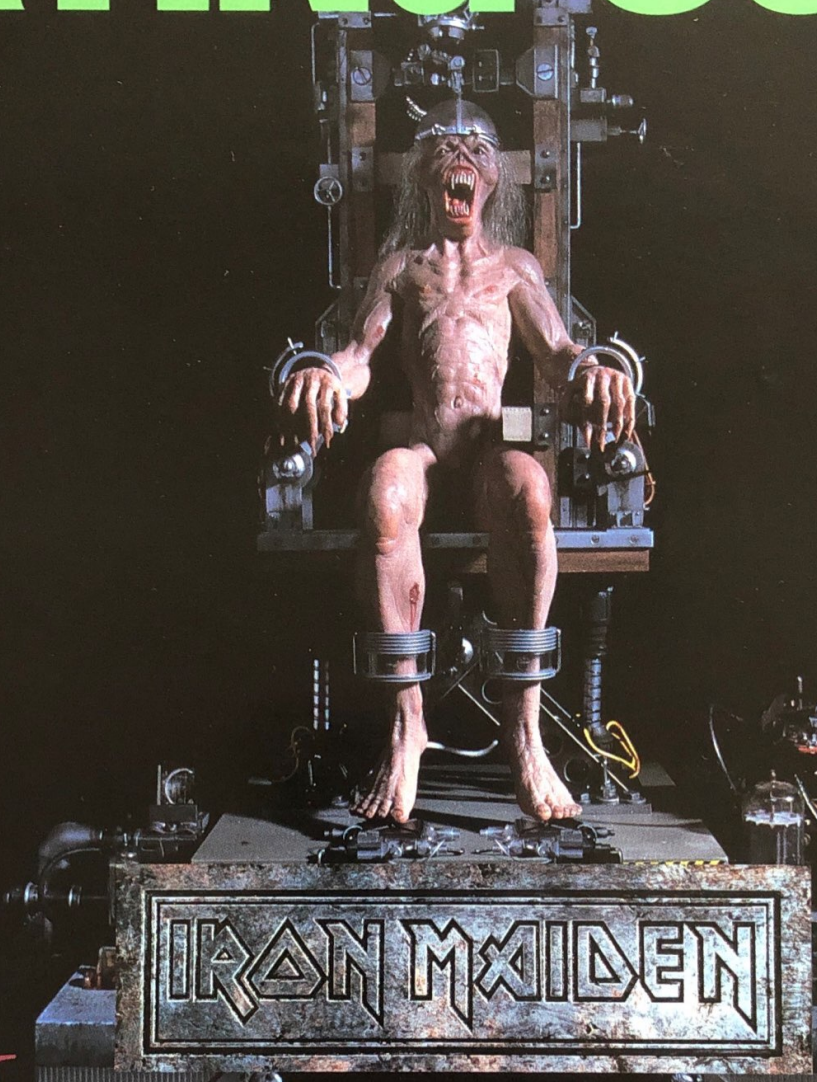

THE FACTOUR 1995

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6 MANCHESTER, Apollo · 8 LEEDS, Town & Country
9 NEWPORT, Centre · 10 LONDON, Brixton Academy

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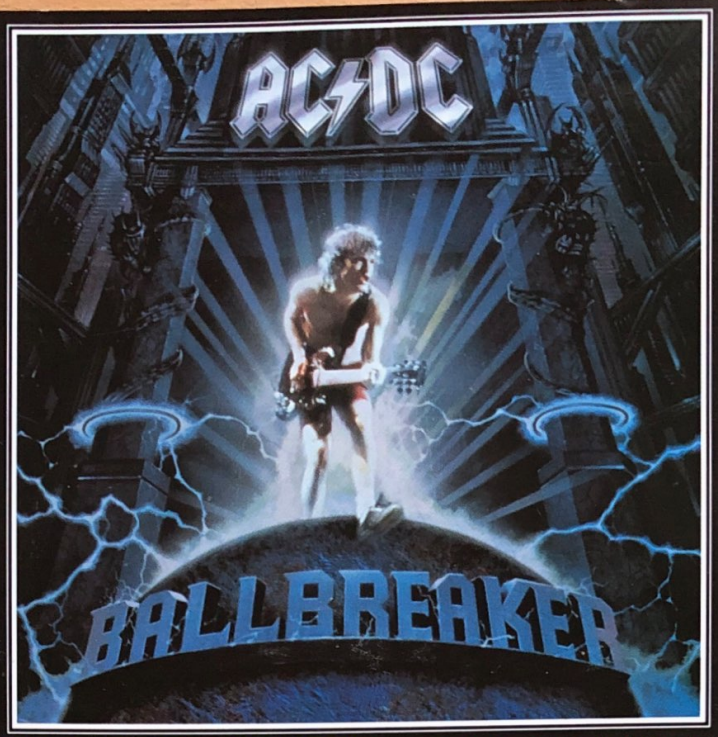

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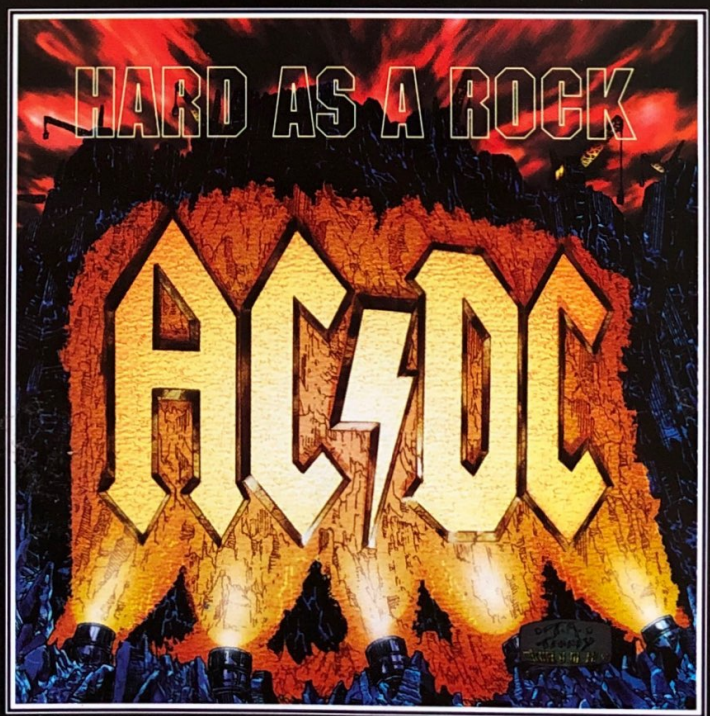

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